

# ROM

ANCIENT  
CULTURES  
BIODIVERSITY  
CANADA  
CONTEMPORARY  
CULTURE  
EARTH &  
SPACE  
FOSSILS &  
EVOLUTION  
TEXTILES &  
FASHIONS  
WORLD ART &  
CULTURE

Summer 2013 \$5.95 CAN

Magazine of the Royal Ontario Museum

volume 46: number 1  
2013 summer

## MESOPOTAMIAN MASTERPIECES OF SUMER, ASSYRIA, & BABYLON FROM THE BRITISH MUSEUM

Plus: In search of Paul Kane's inspiration / Do-it-yourself urban fossil finding / Summer programs for the whole family / Our controversial Minoan bull-leaper / Mysteries from the Vaults contest / Member News / And more!

**Viktor&Rolf**  
play  
with **DOLLS** p. 8

**A meteorite**  
from **MARS** lands  
at the museum p. 14



Display until September 15, 2013

*Mesopotamian*  
treasures p. 20



# KATHY VENTER

MAY 30-  
SEPT 15

# Life

## REAL PEOPLE. HAND-BUILT. TERRACOTTA.

### EXHIBITION PROGRAMS

Enrich your exhibition experience with these fascinating lectures:

#### KATHY VENTER AND THE 'FLESH OF THE WORLD'

Thursday June 6, 6:30 – 8 pm

Speaker: Dr. Elizabeth Legge,  
Associate Professor of Art, University of Toronto

#### HANDS ON: THE FIGURATIVE TRADITION IN TERRACOTTA SCULPTURE

Thursday June 20, 6:30 – 8 pm

Speaker: Dr. Betsy Bennett Purvis,  
Lecturer in Renaissance Art History, University  
of Toronto




Kathy Venter with Coup d'Oeil, 2011-2013.  
Photo: David Borrowman

Supported By:


**RAPHAEL YU**  
CENTRE  
OF CANADIAN  
CERAMICS


Government Support:

 Canada Council  
for the Arts

Conseil des Arts  
du Canada

 **TORONTO**

 ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO

 Ontario



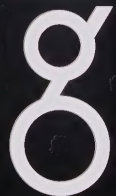
@gardinermuseum  
#KathyVenter

2013 Print Media Partner:

 **TORONTO STAR**  
thestar.com

## Gardiner Museum

111 Queen's Park, Toronto  
416.586.8080 [gardinermuseum.com](http://gardinermuseum.com)





# ROM

ANCIENT  
CULTURES  
BIODIVERSITY  
CANADA  
CONTEMPORARY  
CULTURE  
EARTH &  
SPACE  
FOSSILS &  
EVOLUTION  
TEXTILES &  
FASHIONS  
WORLD ART &  
CULTURE



## Departments

## Contents

Summer 2013  
Volume 46, Number 1

### Features

#### 20 Mesopotamia

Reflections on this stunning exhibition from the British Museum of ancient treasures of Sumer, Assyria, and Babylon.

#### 26 Look Anew

The ROM's dynamic branding offers many lenses on the Museum's collections, research, and future.  
BY KELVIN BROWNE

#### 30 Abandoned Landings

A backwoods journey in search of the landscapes that inspired legendary Canadian painter Paul Kane.  
BY KENNETH R. LISTER

#### 3 First Word

New Outlook, New Look

#### 4 Journal

Salgado, Viktor&Rolf, "Minoan" Mystery... more

#### 11 Behind the Scenes

Supporting the fight to save urban birds

#### 12 Ask an Expert

A mother and son write us about our mummy

#### 13 Insider Profile

Brian Boyle brings the Museum into focus

#### 14 New Acquisitions

A chunk of Martian meteor lands at the ROM

#### 15 Around the World

Our trombone-crested duck-billed dino!

#### 16 Backyard Bio

A 400-million-year-old dig is a subway ride away

#### 18 Curator Profile

Archaeologist Clemens Reichel digs ruins!

#### 36 ROM Style

Our Bazaar, inspired by Ancient Mesopotamia

#### 37 ROM Travel

Join us in Morocco and Southern Spain

#### 48 From the Vaults

What is it? You tell us... and you might be a winner!

#### 39 Member News

#### 43 ROM Governors

### On the Cover

Ivory plaque showing human-headed winged sphinx, 132916;  
© The Trustees of the British Museum

### Information

Royal Ontario Museum  
100 Queen's Park  
Toronto, ON M5S 2C6  
Switchboard: 416.586.8000  
Website: rom.on.ca  
Email: info@rom.on.ca

### HOURS

Saturday through Thursday:  
10 a.m. to 5:30 p.m.  
Friday: 10 a.m. to 8:30 p.m.  
ROM LIBRARY  
Public hours: Monday,  
Wednesday, and Friday:  
10 a.m. to 4:30 p.m.  
Tuesday: 10 a.m. to 5:30 p.m.

### ADMISSION PRICES

ROM Members: FREE\*  
Adults: \$15  
Students and seniors with ID: \$13.50  
Children (4 to 14 years): \$12  
Infants 3 and under: FREE  
Discount admission on ROM  
Friday Nights, presented by

SunLife Financial, from 4:30 pm to 8:30 pm: Adults \$9; Students and seniors with ID \$8; Children \$6. Feature exhibitions are an additional \$10 for adults, \$9 for seniors/students, and \$5 for children. Admission is free on Tuesdays for post-secondary

Canadian students with ID, Museum and Arts Pass Program participant.  
\*All adult Members must present a valid membership card and photo ID. Membership cards are not transferable except for RPC Members.



## Our Contributors



**Kelvin Browne**  
VICE PRESIDENT,  
COMMUNICATION

Kelvin Browne joined the ROM in 2004 as managing director of the Institute of Contemporary Culture. He's been a vice president since 2007, and now heads Communication. Before joining the ROM, Kelvin was a vice president at CIBC, in addition to other senior corporate positions. He has an M.Arch from the University of Toronto. Kelvin has also been a noted writer for 20 years with columns in *The Globe and Mail* and *National Post* newspapers (including "Right Angles" currently in the *National Post*). His writing has appeared in *Saturday Night*, *Canadian House & Home*, *Toronto Life*, and *Azure*. In 2007, Kelvin authored *Bold Visions*, a book on the history of the architecture of the ROM.



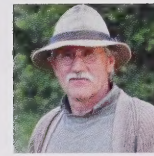
**Sarah Elliott**  
FACILITATOR,  
DISCOVERY GALLERIES

Sarah Jane Elliott plays many roles within the museum; she is a ROMkids instructor, a School Visits teacher, and a volunteer trainer and facilitator in the Keenan Family Gallery of Hands-on Biodiversity, the CIBC Discovery Room, and Life in Crisis: the Schad Gallery of Biodiversity. Sarah is committed to exploring and developing new ways to bring the ROM's educational expertise to the public. She's extremely interested in the use of social media in museum education, and is active on Twitter (#ROMHandsOn) as @MuseumGirlSarah.



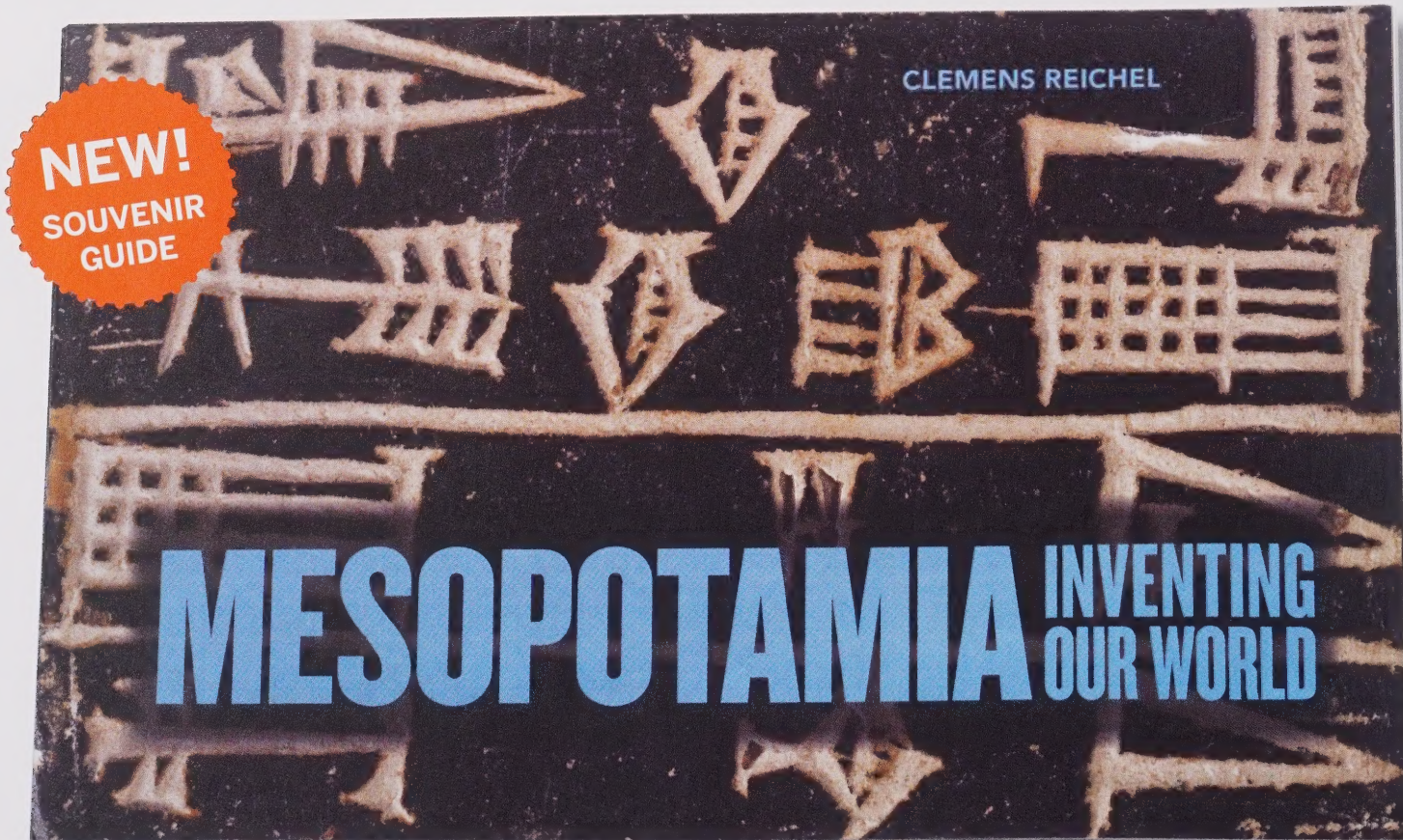
**Dave Hollands**  
HEAD,  
CREATIVE SERVICES

In his role as head of Creative Services at the ROM, Dave is responsible for an in-house workgroup that designs and develops special exhibitions, communications graphics, multi-media, and space alterations. Prior to being at the ROM, Dave worked for 20 years at Sears & Russell Architects, specialists in museum planning and design throughout Canada and the U.S. A licensed architect, Dave worked within the Renaissance ROM team to advise on access and use requirements from the client's perspective. Currently, the main focus of Dave's team at the ROM is developing major exhibitions designed to engage and inform diverse audiences.



**Kenneth R. Lister**  
ASSISTANT CURATOR,  
ANTHROPOLOGY

Over Kenneth Lister's 35-year career at the ROM, he has undertaken archaeological fieldwork in the Hudson Bay Lowlands and northwestern Ontario. As well he has conducted ethnographic fieldwork among the Cree and Inuit peoples, with an interest in material traditions within Indigenous culture and identity. Ken has published works that include studies on the Inuit skin-on-frame kayak, Inuit settlement and subsistence patterns, and the art of Paul Kane. As well as curating numerous exhibitions, including *In the Time of the Kayak* and *Canada Collects*, he serves as the curatorial coordinator for the *Daphne Cockwell Gallery of Canada: First Peoples*.



Available soon at the ROM Museum Store, bookstores, and on-line



# Our New Brand, and a New Outlook

**W**elcome to the summer issue of *ROM* magazine, our quarterly look at what's happening at your Museum. As you'll see, there is a lot, including our upcoming spectacular from the British Museum, *Mesopotamia: Extraordinary Treasures of Sumer, Assyria, and Babylon*; an ultra-cool Viktor&Rolf doll fashion show; lots of kids' summer programming; and, a new acquisition, one of the largest rocks from Mars ever discovered.

There's plenty going on beyond the exhibitions as well. You may have noticed the cover of this issue is sporting a new logo. Or you may have seen it recently at the Museum or in media reports as part of our new brand story. We are delighted with our new public face, and I trust you find it intriguing too. Of course, a lot of work went into this process, as, over the last year, we determined how to best represent ourselves as we move and evolve into the future. You'll find an article about the origins, process, and outcomes of our new look on page 26 by Kelvin Browne, the ROM's vice president of communication. Included as part of his article is an interview with Arthur Cohen, the visionary designer who conceived the ROM "logo as lens" and whose firm is helping us bring this new look to fruition.

## We have embarked on a new and exciting way of connecting with our world and our communities

As Kelvin notes in his article, the new logo is connected to something even larger and more important that has been going on here at the ROM. As reflected increasingly in our public programming and on our website, we have embarked on a new and exciting way of connecting with our world and our communities. It is focused on relevance, and on making our encyclopaedic content readily accessible to you.

Central to this promise is a commitment over the next few years to create user-friendly Centres of Discovery: eight discrete and interrelated areas of focus that serve as topical platforms for



the ROM's internationally recognized collections and research, while reaching out to and connecting with the public, and furthering our educational mandate. Reflecting the breadth and depth of our collections and expertise, these core areas are: Ancient Cultures, Biodiversity, Canada, Contemporary Culture, Earth & Space, Fossils & Evolution, Textiles & Fashions, World Art & Culture.

To thrive in the future and to be relevant to a new and changing audience, the Museum must be an engaging and indispensable resource, a place offering unique experiences for a diverse and cosmopolitan audience of different ages, backgrounds, and tastes. This is the Museum's core promise to you: *The ROM connects visitors to their world and to each other.*

*JK Carding*

**JANET CARDING**  
DIRECTOR AND CEO

**ROM**  
Magazine of the  
Royal Ontario Museum

**Publisher**  
Kelvin Browne

**Editor, Digital & Print**  
Matthew Church

**Production Editor**  
Sheeza Sarfraz

**Art Director**  
Tara Winterhalt

**Production Designer**  
Claire Louise Milne

**Copy Editor**  
Anna Kohn

**Photography**  
Brian Boyle (unless  
otherwise indicated)

**Contributing Editors**  
Mary Burridge  
Denise Dias  
Mark Engstrom  
Peter Kaellgren  
Amy Lathrop  
Dave Rudkin  
Sheeza Sarfraz  
Kevin Seymour

**Editorial Offices**  
*ROM*, magazine of the  
Royal Ontario Museum  
100 Queen's Park  
Toronto, ON M5S 2C6  
416.586.5861  
magazine@rom.on.ca  
rom.on.ca

**Advertising Sales**  
*ROM* Magazine  
100 Queen's Park  
Toronto, ON M5S 2C6  
416.586.5652  
rommagazine@rom.on.ca  
rom.on.ca/media/pdf/  
mediakit.pdf

Published four times per  
year by the Royal Ontario  
Museum through the  
generosity of the  
Louise Hawley Stone  
Charitable Trust.

© The Royal Ontario  
Museum, 2013.

Printed and bound in  
Canada by MIL/RR  
Donnelley. Indexed in  
the Canadian Periodical  
Index and the Canadian  
Magazine Index, and  
available on-line in the  
Canadian Business &

Current Affairs Database  
ISSN 1911-947X and  
through Thomson Gale.

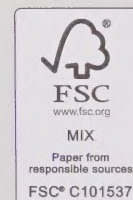
Canadian Publications  
Agreement #40068986.

Return undeliverable  
Canadian addresses to:  
Royal Ontario Museum  
Membership Department  
100 Queen's Park  
Toronto, ON M5S 2C6.

**Subscriptions and  
Single Copy Sales**  
Subscription cost (four  
issues) \$20 including

HST; outside Canada add  
\$8 for postage and  
handling; single copies  
cost \$5.95 plus HST.

All circulation and  
subscription inquiries  
should be addressed to:  
*ROM* Magazine  
Royal Ontario Museum  
100 Queen's Park  
Toronto, ON M5S 2C6  
416.586.5870  
julieg@rom.on.ca



*ROM* magazine is printed on paper  
from managed forests and is  
chlorine and acid free.

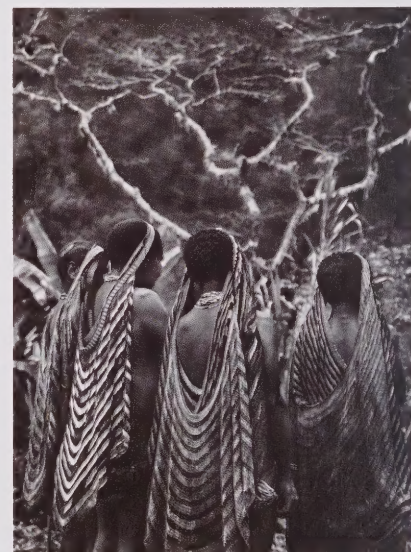


# Discoveries and Dispatches



Left: Chinstrap penguins, South Sandwich Islands. 2009.

Below: Yali women, West Papua. 2010.



## Bringing Salgado home

The ROM is incredibly chuffed to be hosting the North American premiere of Sebastião Salgado's new photographic exhibition, *Genesis*. To build on the experience for ROM-goers, ROM Biodiversity is working with ROM Ancient Cultures to offer adult activities and workshops that are inspired by Salgado's work and which bring it to life in a local context.

On July 13 we will be presenting *Our Home and Native Land: Canadian Biodiversity Before & After Contact*. Join us for a tour of the Canada's First Peoples gallery and the Schad Gallery of Biodiversity, examining indigenous cultures and their intimate connections to the land. It includes a hands-on examination of artifacts from various regions and cultures of our First Peoples.

On June 22 and again on August 24, join us for an extraordinary *Neighbourhood Nature Walk*. Moved by Salgado's aim to "open the eyes of the public to the marvels left to be found on Earth—even those within easy reach of our homes," ROM experts will lead a guided tour of the Salgado exhibit and offer a brief digital photo tutorial before heading out for a two-hour exploration of nearby

nature under our noses. Bring your cameras: there will be an opportunity to post your photos on the ROM website for all to see.

As part of our new *Game Changer Series*, on June 25 we present *Blackflies & Photographs*, a unique hybrid discussion of climate change from two distinct perspectives. Dr. Doug Currie, senior curator of Entomology, and Dr. Deepali Dewan, curator of South Asian Arts and Culture, will each have 20 minutes to present their topics, followed by a moderated discussion that will engage everyone in uniting the themes discussed.

Then, August 10, check out the *Ancient Cultures Nature Trek*. Wandering in the ROM from the Schad Gallery of Biodiversity and to Japan, Egypt, and Greece, and many points between, we'll discuss the various regions' environmental health with respect to soil, air, water, and biodiversity. The focus of this unusual tour will be to examine each of these ancient cultures' traditions and behaviours as they relate to nature and the environment.

Visit [rom.on.ca](http://rom.on.ca) and check out our Program pages.



# A Minoan Ivory Goddess?

## Still a bone of contention

### THE ACQUISITION: 1931

She was a figurine carved of ivory more than 3,500 years ago during the Minoan period of Bronze Age Crete. Her gold costume suggested that she was an acrobat, a bull-leaper, or even the Goddess of bull-leapers—the only surviving example of a female bull-leaper. Other museums, such as the Boston Museum of Fine Arts, already owned a Minoan figurine, and the recently opened ROM wanted its own Minoan antiquity to show that it was an established museum with an international reputation.

### THE CHALLENGE: 2001

She was not a Minoan bull-leaper, but a fake created in the early 20th century to cash in on the popularity of Minoan objects following Sir Arthur Evans's dramatic discovery in 1900 of the Palace of Minos at Knossos, Crete. Doubts about her antiquity had already been raised, but it was an article by Dr. Kenneth Lapatin, now associate curator of antiquities at the J. Paul Getty Museum, that finally tipped the balance. He explored the history of a number of "Minoan" figurines that all appeared on the art market in the early decades of the 20th century, several bought by renowned museums. He declared that these were all fakes.

### THE ROM REACTION: 2001

Lapatin's revelations prompted a frenzy in the Canadian press, but the case against the ROM goddess specifically was weak. Although the figurine had a suspicious collection history, similar to the other fake objects, close study of the figurine itself told a different story. The condition of the ivory suggested that it was at least several centuries old. The carving technique suggested that it had been done while the ivory was still "fresh" (before the protein had dried up)—so it probably wasn't ancient ivory that had been re-discovered and carved many centuries later. Despite the media attention, the ROM figurine remained on display for several years, together with a copy of Lapatin's article—Museum visitors were encouraged to make their own decision.

### THE LATEST: 2013

The ROM goddess is no longer on display in the Bronze Age Aegean Gallery, but she is still a source of debate. Given the doubts and questions, can we determine once and for all if the figurine is genuinely ancient? The honest answer may be "no." The standard scientific test to date ivory (Carbon-14 dating) is too destructive and will probably be inconclusive because of later treatments for conserving the figurine.

### LOOKING TO THE FUTURE: 2014

This month we will begin a research project to investigate the ROM figurine more closely. In consultation with experts from the ROM and elsewhere, we will explore her story. The figurine will be examined, x-rayed, and even undressed, to help better understand the material composition and the technique of manufacture, while her history will be scrutinized by delving into the archives. We'll be publishing the ongoing investigation on-line, so visit [rom.on.ca](http://rom.on.ca) to see the dedicated Collections Research page.

**KATE COOPER** joined the ROM in May 2012 on a two-year Rebanks Post-doctoral Research Fellowship. Her research focuses on early Greek art.







## Friend-raiser Adopt-a-Journal

You've likely noticed the ubiquitous Adopt-a-Highway signs throughout the province as you sped by, and perhaps you've heard of spinoffs like Adopt-a-School and Adopt-a-Minor League Athlete. (And of course the very popular Adopt-a-Rubber Duck charity fundraisers of a few years ago.)

For some time now, the ROM has had its own variation on the theme: Adopt-a-Journal.

There's a simple reality in the cultural sector: money is tight. And no matter how big, institutions have to be frugal and costs controlled. Even some essentials have to be curtailed.

Consider academic journals. Vitally important to ensuring Museum staff members stay abreast of the developments in their own and related fields, they can be remarkably pricy. *Canadian Entomologist*, an essential resource given the bug collection and expertise within our walls, costs \$220 per year.

Fortunately, a number of the Museum's "Friends of" groups have been generous supporters of Adopt-a-Journal programs, enabling the ROM Library and Archives to maintain a number of current journal subscriptions. The generous support is acknowledged on the periodicals display racks in the Sackler Reading Room and the Far Eastern Library, and donors can be secure in the knowledge that these somewhat obscure titles are available to those who need them in perpetuity.

We are very grateful for the support of the Bishop White Committee, the first group to adopt subscriptions, as well as the Friends of the Canadian Collections, Friends of Textiles and Costume, and Friends of Ancient Egypt. Together they have adopted a diverse range of local and international titles including *Archaeological Textiles Newsletter*, *Canadian Mineralogist*, *Material Culture Review*, *Scientia Canadensis*, *Ontario Archaeology*, and *Gu Gong xue shu ji kan (The National Palace Museum Research Quarterly)*.

And yet there is still more needed. If you are interested in supporting the Adopt-a-Journal program with a tax-deductible donation, please visit [rom.on.ca](http://rom.on.ca) and search "Adopt-a-Journal." There you will find more info, including contacts for ROM Friends groups and a list of journals available for "adoption." They are a gift that keeps on giving and your support will be much appreciated.

ARTHUR SMITH is head of Library & Archives at the ROM.

## Celebration Choirs and Cupcakes

A birthday celebration—especially a 99th birthday—isn't complete without cake and a rendition of "Happy Birthday to You." That explains why in March, for the ROM's 99th (and the unveiling of our new logo and the launch of the ROM Recollects popular history project), we invited 70 children from Our Lady of Wisdom Catholic School in Scarborough to raise their voices in a performance of the celebratory standard.

Right on cue, the children walked smartly in single file to the stage led by teachers Isilda Attridge and Renate Purr. The kids quickly arranged themselves in three tidy rows according to height. When they began to sing, the effect was extraordinary; their performance, in two languages and in three-part harmony, brought the house down (and brought tears to more than



a few attendees' eyes). Loud applause ensued. That treat was followed by another: cupcakes for everyone decorated with the new ROM logo.

It was appropriate that Our Lady of Wisdom provided the choir; it had only been a few weeks prior that the Toronto Catholic District School Board had signed on as the ROM's newest community education and access partner, and this seems a fitting kickoff.

Kids getting into the new ROM logo.





## Honours All about Access

Excellence Canada, a not-for-profit organization dedicated to promoting accessibility within professional workplaces across Canada, recently announced the ROM as a winner of an Ontario Accessibility Award. The ROM was one of seven recipients of the award recognizing outstanding service and opportunities for people with disabilities.

Now in its third year, the Ontario Accessibility Award judges gave the nod to the Museum for its accessible environment. "To have received these awards, the ROM has demonstrated how advanced they are when it comes to creating an accessible museum for all customers... The ROM has nurtured community partnerships to share their experiences with increasing accessibility of their facility, goods and services. They also shared their knowledge and expertise with other museums in Ontario."

Commended for its specific services geared towards individuals with disabilities, the ROM creates experiences through innovative technologies, specialized tours, and groundbreaking programs such as Canada's first Deafblind tour to welcome the more than 1.7-million Ontarians with disabilities. The Museum also offers American Sign Language interpreted programs, as well as audio described tours and tactile exhibits.

"The ROM is continuously striving to enhance the visitor's experience," says Janet Carding, CEO and director of the ROM. "The treasures of the Museum are for all Ontarians to enjoy, and we are well positioned to meet the Ontario government's target to be barrier-free and accessible by 2025."

**CHERYL BLACKMAN** is assistant vice president of Audience Research at the ROM.

## Ancient Mesopotamia Lecture Series

Join us to explore key issues and current scholarship on ancient Mesopotamia. The series (June 27 to November 21, 2013) will feature internationally known speakers on themes and issues related to this ancient culture, from disciplines such as archaeology, art history, linguistics, and the history of science. All talks will be held at the Signy and Cléopée Eaton Theatre at 7 p.m.; please confirm location and time on-line.

### June 27

*Kings of the Universe:*

*Political Leadership in Mesopotamia*

Clemens Reichel

### September 12

*Lions, Temples, and Tablets on the Plain of Antioch: Assyrian Imperialism on the Mesopotamian Periphery*

Timothy Harrison

### September 26

*New Light on an Administrative Device from the Dawn of Writing in the Ancient Near East*

Christopher Woods

### October 10

*The Royal Cemetery at Ur*

Richard Zettler

### November 7

*Revealing Meaning in the Art of the Ancient Near East*

Irene Winter

### November 21

*Foresight, Forecasting, and the Future in Ancient Mesopotamia*

Francesca Rochberg



Buy the full series and get one lecture free! Programs are subject to change. For more information and to book the full series go to [rom.on.ca](http://rom.on.ca).



## Luminato at the ROM *Viktor&Rolf Dolls*



Viktor &  
Alexandra &  
Rolf

**Viktor&Rolf** is an internationally admired fashion house in Amsterdam that has emerged as a unique global brand creating desirable consumer products while retaining a distinct art-project aesthetic. *Viktor&Rolf Dolls* is an ongoing project that creates scaled-down replicas of its past collections, simultaneously undermining and glorifying conventions of fashion shows and iconic design. For the event at the ROM, the fashion house has selected 31 dolls to be presented on a scaled catwalk.

Each doll is custom-made by an elderly Belgian craftsman using classic 19th-century techniques of doll-making, but with a twist. Larger than most antique fashion dolls at 63-cm high, they are a composite of two types of dolls dating from the late 19th century. The large unglazed porcelain head is taken from several different vintage baby doll moulds with large eyes and small lips. These are conjoined with the body of an adult female doll, a “Parisienne” with breasts and waist shaped as if in a corset, articulated arms and legs, and impossibly tiny hands (typical of 19th-century fashion plates). The result is a deliberate confusion of modern and historical feminine fashion ideals.

The bisque heads are fired five times in the kiln to create a soft, skin-like finish, then hand-painted to replicate the eye colour, coiffure, and makeup of the model who originally wore the look. The dolls are dressed in exact miniaturized versions of the textiles, clothes and accessories, made in the Viktor&Rolf atelier.

*Viktor&Rolf Dolls* is an elaborate and compelling project that shifts the conventional archiving of designers’ oeuvres from static, outdated representations of past work. Instead, by recreating modern, abstracted forms of their designs, Viktor&Rolf ensure its creations survive into the future as precious objects to be admired. The clothes, the model doll, and indeed the Viktor&Rolf collection become fashion specimens as if under a bell jar.

**ALEXANDRA PALMER** is the Nora E. Vaughan Senior Curator of Textiles & Costume in the ROM’s Department of World Cultures.

Designed by Viktor&Rolf, with scenography by the renowned Dutch-Belgian designers Studio Job, *Dolls* features 31 “models” on a scaled catwalk in the Spirit House at the main entrance to the Royal Ontario Museum. It has been commissioned and produced by the Luminato Festival. Entry is free and it is open daily, June 9 to 30, 2013.



Atomic Bomb.  
Fall/Winter  
1998/99.









PAMPER  
YOUR  
TASTE BUDS



**The Host**  
Hospitality Group

[www.welcometohost.com](http://www.welcometohost.com)

*the*  
**HOST**  
Fine Indian Cuisine

*the host*  
CATERING

259 | *host*



# Causing a FLAP

How the ROM is supporting thousands of volunteers in their fight to save birds

BY MARK PECK

**D**uring spring and fall migration, literally thousands of birds die as a result of nighttime collisions with brightly lit buildings in the Greater Toronto Area. Thanks to the dedication of hundreds of volunteers of the aptly named FLAP, the Fatal Light Awareness Program, injured birds are rehabilitated through the Toronto Wildlife Centre. The dead birds are brought to the ROM, where they are sorted and frozen.

One day each spring, the frozen birds are arrayed and displayed to the public and the media as a powerful reminder of this conservation tragedy. And the story does not end here. After the display is disassembled the “afterlife” of the specimen begins; ROM Ornithology staff members carefully examine the specimens, looking for specific species not well represented in our research collections, allowing the continued growth of our skin, skeleton, and molecular research tissue collections. We also look for birds that may be used for our educational programming and to augment our natural history galleries; Life in Crisis: Schad Gallery of Biodiversity and Hands on Biodiversity.



As a result of FLAP's work things are beginning to change

The next stage gets a little more complicated. Since most of the birds we receive from FLAP fall under the protection of the Migratory Bird Convention Act, it is illegal for the ROM to buy, sell, trade, or barter any of the specimens. However, with permits acquired from Environment Canada, we are allowed to make birds available to individuals, government, and non-government agencies for their research and educational programming. The University of Western Ontario's Advanced Facility for Avian Research (AFAR) picks up birds for physiology research, and Environment Canada requests

birds for toxicology testing, while Bird Studies Canada uses birds for field studies. In addition, several specimens are returned to FLAP for their public awareness programming. For the last several years many specimens have made their way back into the field for predator/prey removal studies at wind turbine sites.

The bright light in this sad story is that by the end of the year, most of the specimens brought in by FLAP will have added to either scientific knowledge or will be used to further educate the public. As a result of FLAP's work, things are beginning to change; we've seen the startup of local programs such as Lights Out Toronto and the creation of the city's Bird Friendly Development Guidelines. With increased efforts by conscientious architects and concerned property managers, many buildings in Toronto have been designed or modified to reduce the carnage, resulting in further reductions in bird collisions. It is thanks to 20 years of perseverance and devotion by committed staff and volunteers of FLAP that the number of birds killed is now declining. o

To learn more about what needs to be done to further reduce avian building collisions, visit [flap.org](http://flap.org)

**MARK PECK** is a technician in the ROM's Ornithology department. See page 19 for more about Mark.



# Getting to know Antjau

A mother writes to ask about a mummy

BY GAYLE GIBSON

**Q** In the Egyptian display, there lies a mummy with his face exposed. On a recent trip to the museum, my son, Baruch, wanted some information that was not available on the display labels. He wants to know: “How did a dead person come to Toronto from Egypt? Did the family give permission for that boy or man to be on display for all to see? Why is a person okay to be on display? When will he go back to Egypt to rest?” — Chrystal Saffer, Toronto

**A** The mummy, whose name we think was Antjau (pronounced Ant-chow) has been a good friend of mine for over 50 years. Oddly enough, we know exactly when Antjau started his journey to Canada.

The coffin of Antjau and the mummy inside were purchased in Luxor, Egypt, in February 1859. They became the charge of a Methodist minister, Rev. Loughlin Taylor, who used to give lectures based on Biblical themes. Antjau and his coffin were part of Rev. Taylor’s “show-and-tell.” He stayed with Rev. Taylor until he retired and then settled in for a few years at Victoria College, which was then in Coburg, Ontario. When Victoria College moved to Toronto, so did Antjau. When the University of Toronto’s various small museums and collections were amalgamated into one at the foundation of the Royal Ontario Museum, Antjau came along.

I do not know when Antjau’s face and toes were unwrapped, but it was fairly common practice to do so.

If Antjau were to be sent back to Egypt, he’d be put into a storage room at Luxor, where no one would ever see him or think about him, and where he and his coffin might well be stolen again and sold to a private collector.

We take very good care of Antjau. He has people visit him and scholars study him. Antjau would almost certainly have preferred to stay in Egypt, but no one knows which tomb he came from. So we do what the ancient Egyptians asked us to do for the dead—we say his name. “To speak the name of the dead is to make them live again,” is a saying from about the same time that Antjau died.

There are very few curses on Egyptian tombs, and none on coffins, contrary to what we see in movies and novels. Here’s my paraphrase of the prayer in the tomb of a man named Paheri, who lived about 3,500 years ago:

*You who are still on the Earth,  
If you pass by my tomb,  
Leave an offering, leave some food.  
If you have nothing in your hands,  
say the words of a prayer for me.*



*What is it to you?  
Prayer costs you nothing,  
and it is good for you to pray.  
If you say the prayers for me,  
I will show you what it is  
to have a friend in the Afterlife.*

The first time I saw Antjau, as a little girl, I was afraid of him. Later, I learned his name and said a prayer for him. We have been friends ever since.

The Egyptian Prayer for the Dead is much friendlier than our Rest in Peace. It’s more like, “Have a nice lunch.” Here it is:

*May he be given  
Bread and beer  
beef and poultry,  
clothing and incense,  
everything good, everything pure,  
for the Ka of Antjau. o*

**GAYLE GIBSON** is a ROM educator and Egyptologist. She has been working at the ROM since 1990 and was among those responsible for correctly identifying Pharaoh Ramses I when discovered among the mysterious mummies at the old Niagara Falls museum...and getting him on the road home to Luxor. You can learn more from Gayle about her work in the video *Return of the Mummy* on ROM Channel at [rom.on.ca](http://rom.on.ca).



# Camera Man

For nearly 40 years, photographer Brian Boyle has been bringing the ROM into focus

BY MATTHEW CHURCH

**It all started with a summer job** in 1974. Fresh out of Sheridan College's photography program, Brian Boyle felt lucky to land a temporary placement as a photographer at the Royal Ontario Museum.

"My first stroke of good luck was getting hired for the summer at the ROM," says Boyle now. "The second was working for Lee Warren," the former newspaperman and the ROM's head of photography. "Lee was a perfectionist. He taught me that you have to invest yourself in the work, take the extra step to get the best possible image."

Sitting in his large photography studio in the subterranean recesses of the ROM, surrounded by nearly 40 years of equipment, awards, and memorabilia, Boyle still marvels at his good fortune. "I had wanted to become an architectural photographer. Lee knew that, so the first thing he asked me to shoot was the building," he remembers now. "I was in heaven!"

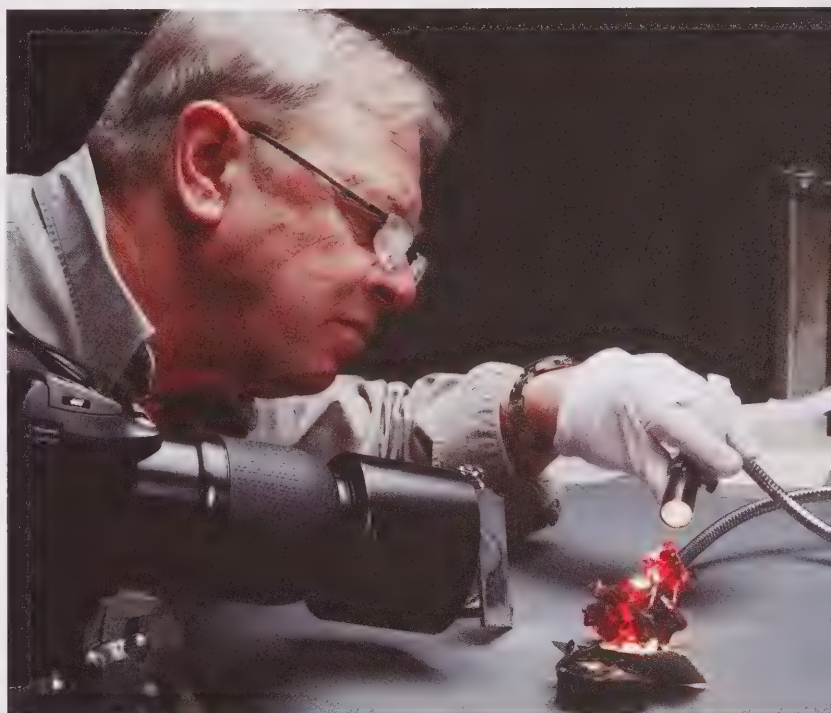
Warren called him the following year with a job offer when a position became available in the department. In those early years—using primarily a 4×5 Sinar, with some time behind an 8×10 Deardorff and at times a Hasselblad—Boyle was challenged to be his best from the start. "These are tough formats to work in, so unforgiving. There's a lot of pressure, so you always have to be at your best to get the image."

**Over the decades, Boyle has shot giant dinosaurs and priceless gems, dignitaries, events, and "anything else that comes up"**

This commitment informs his work still. "I have found the key to a good shot is to spend time just observing an object, experimenting with lighting. Film or digital, a camera is nothing but a box with a piece of glass on the front and a receiver on the back. The tool with which any photographer really is working is light. It's a mental process, a creative process."

Not surprisingly, the subjects of his photography are incredibly eclectic, not just priceless objects of all kinds from the collection, but portraits of staff, members, dignitaries, and donors, event and news coverage, and "just about anything else that comes up," he says with a grin.

And what subject is most demanding? "I find gems incredibly challenging. You're trying to get life from a stone, capturing light



from the facets. I have literally spent hours looking at a single gemstone only to take it off the table, turn to something else, and start afresh the next day with a different set-up."

Outside of the ROM, Brian enjoys woodworking, leatherwork, and playing the fiddle and the banjo. He has been getting together with fellow ROM staffers for over 20 years for a monthly song circle. And he is very involved in industry professional associations. As vice-chair of the Professional Photographers of Canada, Boyle has spent a lot of time and effort on copyright issues, including meeting with MPs and senators, even cabinet ministers. "I had to do it. For photography and photographers of the future it is essential that the creator be protected."

Looking back over his four decades at the Museum, Boyle says he's not nearly done. "I will be here for a while yet. I get to work with the most amazing artifacts. I deal with some of the smartest and most knowledgeable and passionate people around. I figure 99 percent of my job is fun. I have the best job at the ROM!" o

Learn more in our on-line video *Photography at the ROM*. Senior photographer Brian Boyle provides a brief history of photography at the Museum, and describes the processes used to create digital images today.



# Martian Rock

## From Mars to the ROM

BY IAN NICKLIN

**Thanks to the ongoing** and very generous support of the Louise Hawley Stone Charitable Trust, in February the ROM earth sciences section acquired one of the largest pieces of the planet Mars ever found on Earth. Known as Martian Shergottite NWA 7042, this rather dry-sounding scientific name tells us a lot: that it is the 7,042nd meteorite from North West Africa (NWA) to be scientifically recognized and that it is *shergottite*, a type of Martian rock that in many ways resembles earthly basalts and diabases. Currently there are some 40,000 meteorites of all types from all around the world that have been officially recognized. Of those, only 67 are known Martian meteorites.

Weighing in at 3 kilograms, the fourth-largest piece of its kind, NWA 7042 will take its place at the ROM in the Teck Suite of Galleries alongside other iconic meteorites such as Tagish Lake and the Springwater pallasite, both of which were acquired with support from the Stone Trust. With this addition, our collection has become one of the most important in the world.

**Unlike moon rocks carried back to Earth by NASA's Apollo missions, our only samples of Mars are meteorites**

Unlike moon rocks carried back to Earth by NASA's Apollo missions, our only samples of Mars are meteorites. Because of the Red Planet's small size and its comparatively weaker gravity—it's only a little more than half the size of Earth—powerful asteroid impacts on Mars can actually “launch” material off the planet's surface and out into space. With a great deal of luck, some of this material may cross the Earth's orbit, fall, and be recovered in the form of meteorites. Given the odds, it is no surprise then that they are so rare.

Martian meteorites are our only tangible source of information about the geologic history of the Red Planet. Research on the ROM's Martian collection undertaken here at the Museum and with our research partners is directly contributing to a better understanding of the evolution of this surprisingly complex little world. Learning about the geological history of another rocky planet in our solar system deepens our understanding of the geological history of our own home world. o

---

**IAN NICKLIN** is a technician in the earth sciences section of the ROM's Department of Natural History.





# Our Iconic Dinosaur

From books and games to coins and stamps, the ROM's trombone-crested duck-billed dinosaur is everywhere!

BY DAVID EVANS

**Out of the tens of thousands** of extraordinary objects at the Royal Ontario Museum, which is the best known, the most seen? While there may be no way to provide a definitive answer, a good argument can be made for one of our most important artifacts: the trombone-crested duck-billed dinosaur known as *Parasaurolophus walkeri*. It is the only complete skull and skeleton of this iconic dinosaur in the world.

This unique dinosaur specimen was found and collected by the ROM's own Levi Sternberg (himself part of a legendary family of "dinosaur hunters") back in 1921. It was named in 1922 by then-ROM curator William Parks in honour of Sir Edmund Walker, one of the driving forces behind the campaign to found a world-class museum in Toronto. The naming was entirely fitting as Walker, a successful banker, began his amateur collecting career with fossils, which he eventually donated to the ROM together with his extensive palaeontological library. He also arranged the funding of dinosaur digs in the badlands of Alberta, one of the most important sites in the world.



The ROM's *Parasaurolophus* is displayed not only in Toronto, but in cast form in many major museums worldwide, including the Royal Tyrrell Museum of Palaeontology in Drumheller, Alberta (naturally), the American Museum of Natural History in New York City, the Senckenberg Natural History Museum in Frankfurt, and the Natural History Museum in London.

**Casts and renditions of our odd-looking duckbill are on display in New York City, Frankfurt, and London, to name a few...**

In addition, photographs of the ROM specimen have appeared in hundreds of books on dinosaurs from all over the world (and have adorned the covers of at least 10 major popular dinosaur books), as well as serving as the model for dozens of toys and models. It has appeared as well on U.S. stamps and a Canadian coin.

Despite its tongue-twisting name and its bizarrely shaped head (or perhaps because of), this is truly a dinosaur icon and a ROM treasure, known to millions around the world.

**DAVID EVANS** is curator of vertebrate palaeontology in the ROM's Department of Natural History.





# Fossil Hunting at the Humber

A visit to a 400-million-year-old archaeological “site” is only a subway ride away

BY SARAH JANE ELLIOTT



**T**wenty excited young boys and girls decked out in hats, water bottles, bags, and sunscreen mill around me as we begin our final departure checks. One camper in particular, let's call him Ben, is showing the kind of energy you might expect from a highly caffeinated puppy. As we prepare to leave, his mother approaches me and whispers, “He didn’t sleep last night, he was so excited about this trip. Can you please, please, make sure he finds something?”

When I first started doing outdoor education nearly 10 years ago with the ROM’s Summer Club program, I knew I needed to come up with one absolutely blockbuster field trip, something all the kids would look forward to and be excited about. It didn’t take long to settle on a perennial favourite: fossil hunting in Etienne Brule Park in the Humber River Valley. Located near the Old Mill Toronto inn just north of Bloor Street West, this park is an environmental educator’s delight. The expansive space provides an excellent context to talk about many things: the re-establishment of riverside green space and wetlands, the impact of Hurricane Hazel, understanding fish migration, and learning about invasive species like sea lampreys... all while we keep an eye out for the heron who lords over the river. But most of all, what my young charges invariably enjoy the most is becoming palaeontologists for a day, in search of *real* fossils.

The day of the trip begins in the Museum at the Toronto fossil wall in the CIBC Discovery Gallery, for a chat with ROM assistant curator of invertebrate palaeontology Dave Rudkin. He’s there to describe “Toronto” in the Ordovician era and its incredible diversity of exotic life. The kids love listening to Dave.

**Over the course of an hour, the kids will find shells of nautiloids, scores of ancient molluscs, pieces of trilobites, even twig-like bryozoans**

About 450-million years ago, he tells them, the area that is now Toronto sat at the bottom of a tropical ocean, lying just south of the equator. Over time, organisms from this thriving marine ecosystem were preserved in layer after layer of mud and other sediment, creating fossils in the rock on which our city was eventually built. In certain shorelines, river valleys, and elsewhere in the region, Dave says, this foundation has been exposed and these



ancient reminders of prehistory can be found. You just need to know where to look. The kids know that this is just the appetizer before the main course: a subway ride to Brule Park and an in-the-field hunt for fossils.

After the subway ride, we make our way along the path running north through the meandering valley park, looking for the perfect spot. With constant weathering eroding the eastern hillside, new fossils are exposed for discovery each year. The kids scramble up and settle in to exploring the site. Over the next hour, they'll find the chambered shells of nautiloids, scores of ancient molluscs, pieces of trilobites, and twig-like bryozoans, among others. My favourites are the crinoids: resembling flowers at the bottom of the ocean, the "stems" of these echinoderms actually look more like a stack of Cheerios that often crumbled after the animal died, studding the rock with little circles. These fossils are plentiful and always make impressive finds to show off to proud parents. Occasionally, like a hidden treasure, the cross-section reveals a tiny star inside. Our eager young palaeontologists have never gone home empty-handed.

*Ben didn't just find a fossil that day. He found an exquisite nautiloid, with a second, smaller animal in the rock beside it. At the end of the day, back at the Museum, Ben saw his mother coming to pick him up, broke away from the rest of us, and tore down the hall, shouting in triumph. "Mom, Sarah said I found the best fossil in the history of Naturequest EVER!"*

*And, for that moment, on that day, he had. o*

**SARAH JANE ELLIOTT** plays many roles: a ROMkids instructor; a School Visits teacher; and a facilitator in the Keenan Family Gallery of Hands-on Biodiversity, the CIBC Discovery Room, and Life in Crisis: the Schad Gallery of Biodiversity. Sarah is committed to exploring and developing new ways to bring the ROM's educational expertise to the public, and is extremely interested in the use of social media in museum education.



#### WHAT KINDS OF FOSSILS WILL I FIND IN MY BACKYARD?

Southern Ontario rests upon layered rocks of the Ordovician, Silurian, and Devonian periods (part of the Palaeozoic Era about 370 million to 450 million years ago). These rocks formed from sediments deposited in the ancient warm seas of that time, so most of the fossils we find are the remains of fairly small, shelled, sea-dwelling invertebrate animals. The most common kinds can be classified into six groups:

**Molluscs** Snails (coiled, one-piece shells), clams (with a pair of shells), and the shell-bearing cephalopods called nautiloids (internally chambered shells, usually with a long conical shape).

**Brachiopods** Shell-bearing animals that look a bit like clams, but with the pair of body-covering shells arranged in very different ways; hundreds of different forms are found in Ontario rocks.

**Bryozoans** Small branching, fan-shaped, domed, or irregularly shaped hard mineralized structures built by many tiny animals living together in a colony; extremely common but almost impossible to differentiate among them unless you're an expert.

**Corals** Larger branching, fan-shaped, or domed structures built by colonies of polyps (including the very familiar "honeycomb"

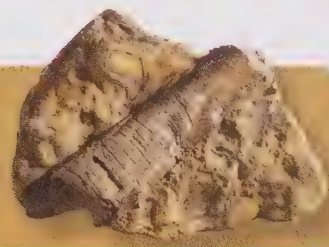
corals), or cylindrical and cone-shaped structures (with radiating internal "blades") built by single large polyps, both very common in Silurian and Devonian rocks.

**Arthropods** Represented mostly by the extinct trilobites, complex invertebrate animals with a compound exoskeleton, distantly related to modern scorpions, insects, and crustaceans; trilobites are usually found in bits and

pieces, so complete specimens are highly prized.

**Echinoderms** Spiny-skinned invertebrates, including sea lilies (crinoids), sea stars (starfish), and other relatives; the small disc-like pieces that make up the "stems" of crinoids are very common fossils.

**DAVID RUDKIN** is assistant curator of palaeobiology in the ROM's Department of Natural History.

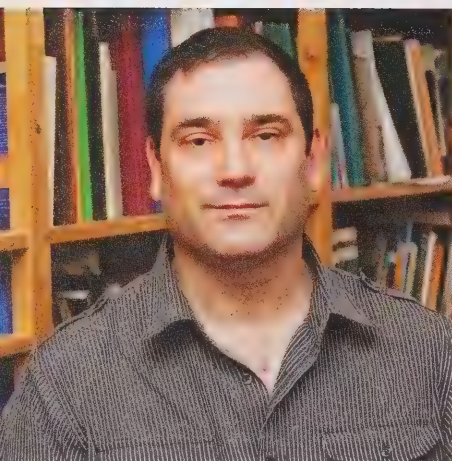




# Unearthing History

For ROM Archaeologist Clemens Reichel, digging into the past is a passion as well as a vocation

BY MATTHEW CHURCH



**Clemens Reichel**  
CURATOR FOR ANCIENT  
NEAR EAST  
Royal Ontario Museum  
ASSISTANT PROFESSOR  
Mesopotamian Archaeology,  
University of Toronto

**Curriculum Vitae**  
**2002 to 2008**  
Research Associate  
Mesopotamian Archaeology  
Director, Hamoukar Expedition  
Director, Diyala Project  
Oriental Institute  
University of Chicago

**1995 to 2001**  
Research Assistant  
Contributor to *Concise  
Dictionary of Akkadian*  
School of Oriental and  
African Studies  
University of London

**Education**  
**1991 to 2001**  
University of Chicago  
Ph.D., Mesopotamian  
Archaeology

**1989 to 1990**  
University of London  
M.A., Mesopotamian  
Archaeology / Assyriology

**Raised in a small town** in the Black Forest in southern Germany, Clemens Reichel's interest in archaeology revealed itself when he was only 12 during a family trip to Rome. "I remember visiting the Forum Romanum. I had never seen anything like it," Reichel recalls now. "It had emerged from the ground. Even at that age I realized that the dig, the act of removing dirt, was the important part. It was about *unearthing* history. I had discovered archaeology and I was hooked!"

His father was an architect and his mother a medical researcher "with a gift for languages," and Reichel sees himself as very much a product of the two. "In a sense I feel like I am an 'architect of the past.' My mother particularly had a global perspective. We were always going off on camping trips, visiting castles and dig sites in Crete, Scotland, Italy... always somewhere."

After completing his undergraduate degree at the University of Freiburg in Germany, he had a tough choice to make. "I had to flip a coin... I couldn't decide between doing a Master's on the Near East or European prehistory. I am glad it landed the way it did." Reichel's graduate studies took him to University of London for two years and an M.A. in Mesopotamian Archaeology. He then attended the University of Chicago, graduating in 2001. In 1999, while still a PhD candidate there, he was appointed director of the Diyala Project, creating an on-line database of over 15,000 objects excavated in Iraq during the 1930s by the university's Oriental Institute.

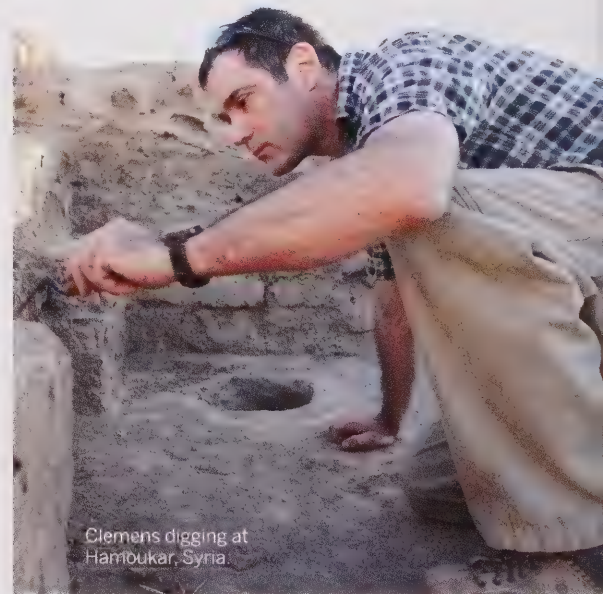
At the time of the U.S. invasion of Iraq in 2003, he was research associate at the Oriental Institute, working on the reinstallation of its Mesopotamian Gallery. Soon after news broke of the looting of the Iraq Museum in Baghdad in April of that year, Reichel started work on an on-line database of artifacts stolen from the museum. "I felt more like an undertaker than an archaeologist." (See Reichel's riveting article about the looting, "Picking Up the Pieces," in the Spring 2013 issue of *ROM Magazine*, available on-line at [rom.on.ca](http://rom.on.ca).)

"A field archaeologist at heart," Reichel has excavated extensively in the Middle East,

working in Syria, Turkey, Jordan, and Egypt. Between 2004 and 2010 he directed excavations at Hamoukar, an expedition between the University of Chicago's Oriental Institute and the Syrian Department of Antiquities. At home, his research concentrates on complex societies and the evolution of urbanism. His publications include studies on "text archaeology" (the archaeological use of written sources), seals and clay sealings, aspects of divine kingship in Mesopotamia, and the current threat to Iraq's cultural heritage. He has a comprehensive background in Sumerian and Akkadian, Mesopotamia's ancient languages written in cuneiform and will be doing "public readings" of clay tablets during the *Mesopotamia* exhibition at the ROM.

After spending the month of May in Iraq, Reichel will be returning to Toronto to a series of public lectures in conjunction with *Mesopotamia: Extraordinary Treasures from Sumer, Assyria, and Babylon*, opening June 22. o

**MATTHEW CHURCH** was recently appointed editor of digital and print, at the ROM.



Clemens digging at  
Hamoukar, Syria

Photo: Field shot courtesy of the Hamoukar expedition.



## Where in the World Are They?

Who is where... and why... among our international curatorial team

### CANADA



**Jean-Bernard Caron**  
CURATOR  
Invertebrate Palaeontology

Last summer, Jean-Bernard organized an expedition to the Burgess Shale in Yoho National Park—a world-famous palaeontological site dating back 500-million years. The research trip lasted seven weeks and resulted in the discovery of an extraordinary new fossil assemblage in Kootenay National Park, 40 kilometres to the southeast of the main Burgess Shale site.

Quite likely the most important fossil site for invertebrates discovered in the last 30 years, it could give us insight into marine life that existed half a billion years ago. The material is currently being studied and analyzed here at the ROM. Plans are underway to return to the site during the summer of 2014.

### USA



**Tim Dickinson**  
CURATOR  
Botany

Tim's most recent fieldwork included flying to Calgary and then from there renting a car to drive out to Montana so that he, along with graduate student David Baxter, could collect herbarium specimens from hawthorns.

In the spring of 2011, two researchers had collected from the same trees; however, those collections had been of flowering branches. Normally, accurate identification of hawthorns requires examination of both flowering and fruiting specimens, and the interpretation of research results depends on knowing which species were collected. Tim and David went to great lengths to find the trees that had been tagged over a year earlier. They were unable to visit more sites in Idaho after a flying rock shattered the window of their rental car.

### BRAZIL



**Mark Peck**  
TECHNICIAN  
Ornithology

The primary focus of Mark's February expedition was to trap, band, flag, and place geolocators on Red Knots and Ruddy Turnstones. Bird banding has become a valuable tool in our understanding of shorebird migration and conservation. Placing individually engraved flags on the legs of shorebirds enables us to estimate population sizes and survivability.

The yellow geolocators—small digital devices that record sunrise and sunset—allow us to follow a bird from one day to the next for up to two years, providing information on migration routes, length of flights between stopovers as well as breeding and wintering sites. On this trip, the team placed 75 geolocators on Ruddy Turnstones and another 40 on Red Knots!



A Red Knot with personalized flag and geocator.



Extraordinary Treasures of Sumer,  
Assyria, and Babylon from the British Museum

# MESOPOTAMIA

## Inventing our World

Some of the many who made this stunning exhibition  
a reality reflect on what being part of it meant to them

BY DAVE HOLLANDS



**O**n a recent trip with my nephew through Toronto's Kensington Market, I came across a laneway richly painted with street art. Brazenly layered overtop, a less articulate graffiti tag had been added—the succeeding “artist” had not only marked the territory, but in doing so had deliberately defaced the earlier work. Perhaps surprisingly to some, it reminded me of a bronze cast of the head of an Akkadian king, Naram-Sin, a particularly important object coming to the ROM from the British Museum this summer as part of *Mesopotamia: Inventing our World*.

The bronze, labelled *Head of an Akkadian King*, is an exact replica of a copper cast of Naram-Sin that was deliberately mutilated in antiquity, likely by a successor at the collapse of empire. The original now resides in the Iraq Museum. Like the graffitied urban laneway, it expresses that human urge to deface and display images of the vanquished. (The urge repeats through history. The ROM has another eloquent

example in its Egypt gallery, where Queen Hatshepsut's relief within a larger scene has been carefully chiselled flat and her visible outline left behind for all to see—and “not see”—on her temple walls.)

I enjoy the fact that the identity of this portrait of an Akkadian king is tentative—while it is generally felt to be the head of King Naram-Sin of Akkad (c. 2254–2218 BCE), grandson of Sargon, the first great Akkadian ruler, it might actually be of Sargon himself. Where some might expect certainty in museum work, the hedge on identification stands for what really happens in modern archaeology, where scholars worldwide constantly are seeking new evidence to update and revise their interpretations of history.

But ultimately, I connect most profoundly with the human hand that damaged this artifact so long ago. The urge to deface the work of the overthrown still reverberates with us today; in that same part of the world some 4,000 years later, we all recall the media images of the toppling of Saddam Hussein's statues following his ouster. In much the same way, this exciting new exhibition threads the connection of ancient Mesopotamia to the present.

Indeed, the exhibition team sought ways to amplify this in the installations so that visitors might recognize something of our own world in those ancient peoples'. I asked some of the members of the exhibition's core team to share with our readers what it is about this exhibition that most resonated with them.





Photo: Head of Naram-Sin, 11331, © The Trustees of the British Museum.

Replica of the head of an Akkadian king with an elaborate hairstyle and one eye gouged out. Mounted on stone.





## Sarah Collins

EXHIBITION CURATOR, THE BRITISH MUSEUM

I feel very fortunate to have this opportunity to display some of the rich Mesopotamian collections of the British Museum at the ROM. I hope that the exhibition will inspire more interest in this important ancient civilization that features the very beginning of the recorded history of our world. A wide variety of different types of artifacts made of different materials have been chosen to illustrate key episodes of ancient Mesopotamian history. My hope is that visitors to the exhibition will be able to relate what they see and learn to their lives today.

One of my favourite objects in the exhibition is a stone monument showing the Assyrian king Ashurbanipal. This monument not only signifies the three great centres of Mesopotamian civilization of Sumer, Assyria, and Babylon that feature in the exhibition, but it also reveals an awareness of the importance of history. Ashurbanipal, who ruled in the 7th century BCE, had this monument carved showing himself in the same pose as Sumerian kings who had ruled more than a thousand years before him. The inscription, that records his building work in Babylon, was written to ensure he would be remembered long into the future. +



## Clemens Reichel

ASSOCIATE CURATOR,  
ANCIENT NEAR EAST, ROM

The challenge for all of us here at the ROM was how to adapt this exhibition, which was created by the British Museum, to our Museum and our audience. We are fortunate to have been able to augment the exhibition's scope by adding spectacular materials from several North American collections. I am particularly pleased that we were able to add some truly iconic artifacts from the Penn Museum in Philadelphia, the Oriental Institute Museum in Chicago, and the Detroit Institute of Art. This exhibition also gives us a chance to highlight some of the ROM's own artifacts from ancient Iraq, which might be largely unfamiliar to a wider audience.

The exhibition is overflowing with impressive artifacts made of gold, silver, and precious materials. And yet, for me, often it's the more mundane artifacts that tell a compelling story. For instance, among the more intriguing pieces from the British Museum are two clay tablets dating to around 600 BCE. They show ancient renderings of cuneiform signs (equivalent to what we would consider to be "pictographic" signs, early writing, dating somewhere between 3000–2800 BCE), accompanied by a "translation" into Akkadian. What this suggests to me is their active engagement with the past; scholars were reading, or at least trying to



King Ashurbanipal depicted as a builder carrying a basket on his head. The text records his good works within Babylon.

read, ancient inscriptions. We know that rulers of Babylonia and Assyria dug up ancient temple foundations. Indeed, King Nabonidus of Babylonia was such an avid digger that he is often referred to as the first Mesopotamian archaeologist. The interest they demonstrated was not entirely unselfish, of course. In part, these rulers were attempting to affiliate and align themselves with famous ancient rulers, thus legitimizing their own regimes.

Archaeology is never about "that one artifact"—it's about the stories that they relate. And these stories are uncovered through the relations that objects have to each other in both archaeological and functional contexts. As my most iconic artifact, I should single out *The Ram Caught in a Thicket* from the Penn Museum—the figure of a ram jumping up against a bush or tree. Made of silver, gold, shell, lapis lazuli, and carnelian, it is a truly striking experience—one of the most famous pieces from the Royal Cemetery of Ur. The name that the original excavator gave to it is a reference to the Biblical Abraham/Isaac narrative, but there is obviously no real relationship with this story. Instead this ram and its equally impressive counterpart at the British Museum were probably supports for small offering tables. The dynamic elements of its display and the lavishness of materials used in its fashioning epitomize the technological and artistic achievements of early Mesopotamian art. +





**Dominique Picouet**

MANAGER, FRENCH LANGUAGE SERVICES, ROM

**M**esopotamia has special appeal to me because it is a turning point in human evolution with, among other achievements, the emergence of writing, growth of complex cities, the codification of laws, and the first empire. This region has contributed so much to our civilization, and the exhibition offers a much-needed perspective on Iraq, now and then. Unlike recent exhibitions, *Mesopotamia* strongly links the past and the present, life 5,000 years ago to now. Visitors are invited throughout the exhibition, especially in the cubes, to reflect on the passage of time and the continuum of human experience, to draw parallels and understand the relevance of the ancient Near East to our world today.

I was fortunate to see some monumental reliefs at the Louvre when I was a child, and am absolutely delighted to see more with adult eyes. I am particularly looking forward to seeing *The Ram Caught in a Thicket* (actually a goat) from the Royal tombs of Ur. Rich in symbolism (royalty, deity, fertility), this strikingly beautiful artifact made of gold foil, lapis lazuli, shell, and carnelian illustrates both the mastery of Mesopotamian artisans and the emergence of long-distance trade. +



Statuette of rearing goat with flowering plant (*The Ram Caught a Thicket*).



Statue of King Ashurnasirpal II.



**Yamina Deytschik**

MANAGER, EXHIBITIONS, ROM

**A**s manager of the Exhibitions department at the ROM, I have certain criteria when choosing our future major exhibitions. Above all, the exhibitions need to be interesting, tell a great story, and appeal to a large audience. From that vantage, *Mesopotamia* promises to be a thoroughly engaging show. After all, the British Museum is one of the world's great institutions and its collection from the Middle East is spectacular.

There are two different displays that I find most captivating. First, the statue of King Ashurnasirpal II makes quite an impact. It is an example of an Assyrian statue in the round, which I gather is quite rare. His strong stance, groomed hair and beard, and fearsome weapons evoke a powerful man. Particularly, I find the detail of his beard interesting. Because of this extraordinary detail, you feel you get a good sense of what this ruler actually would have looked like thousands of years ago.

Second, I find the cylinder seals captivating—the craftsmanship and thought put into creating these small seals is quite mind-boggling. It may sound silly, and maybe it's because I'm a mom, but I see a connection between the ancient seals and the patterned moulds and rollers my kids use when playing with playdough. +





Modern Impression of lapis lazuli Cylinder Seal, found in the Royal Cemetery of Ur. The two registers on the seal feature Sumerians in a banquet scene.



**James Nixon**  
PROJECT MANAGER, ROM

**W**hen we are in the midst of building an exhibition, one of my favourite things to do is visit the studio of the ROM's in-house artist Georgia Guenther. She is responsible for creating tactile reproductions, the intricately faithful "copies" designed and built expressly to serve the needs of our visitors with visual impairments, allowing everyone to appreciate the extraordinary artifacts on display. I know from experience that tactile reproductions mean a great deal to all our visitors, who get to touch and feel objects that are almost always out of reach.

Among the reprints we are developing for *Mesopotamia*, a real standout, I feel will be a reproduction of a cylinder seal impression on loan from University of Pennsylvania. Georgia is making a model of the seal itself plus a model of the seal impression, which everyone can touch. I expect people will really enjoy being able to touch and feel it. We will also have a three-dimensional scan of the seal made that will be installed on the adjacent wall as a very large graphic. Visitors will be able to touch this large-scale version as well. What impresses me about it is not only how beautiful a "signature" was then, but also how similar it is—in both a legal and personal sense—to how we use signatures on documents today. +

**Right:** Glazed brick wall relief of a lion, from the facade of the throne room of the palace of Babylon.

**Opposite:** Bird's-eye view of ancient Babylon, from the exhibit's 3-D fly-through.



**Richard Lahey**  
INTERPRETIVE PLANNER, ROM

**A**ny time I have the chance to contribute to a project associated with the renowned British Museum it is a professional honour for me. I had the opportunity to tell a great story around its artifacts once before, when *Eternal Egypt: Masterworks of Ancient Art from the British Museum* was featured at the ROM in 2004.

For me, the Babylonian lion that actually belongs to the ROM is my favourite piece in the exhibition. This lion, ceramic on brick, was an interior decor piece in King Nebuchadnezzar's Palace in Babylon, the world's largest and greatest city of its time, some 2,600 years ago! And when Alexander the Great conquered Babylon and he lived in this palace, likely passing by this very lion on a daily basis. He died in that palace in 323 BCE, but we have the lion still with us today. Amazing!

What an incredible artifact, to be seen on a dramatic long view, positioned as a culminating piece within the third main section of *Mesopotamia*. And when the exhibition moves on to another venue from the ROM, this artifact stays here—part of the ROM's permanent collections to be looked upon daily by visitors, just as Alexander the Great did millennia ago. +







## Rob McMahon

A/V PRODUCER, MAJOR EXHIBITIONS, ROM

**W**hat has been intriguing for me on this project is the way in which we have been drawing lines of connection between ancient Mesopotamia and our world today. It was fascinating to look at innovation then and now. To think they were addressing many of the same challenges that we face now, be they about mathematics, the law, business or agriculture, literature, and communication. For instance, consider the Hammurapi stele upon which is written their legal code. It really serves as a window into that distant world and yet is so like ours; it's all about the social contract, determining how people can relate to one another. It is about trust, loyalty, betrayal, about honesty and dishonesty. And in totally practical ways it is about the ownership or exchange of goods, about how to conduct business. All those same worries in that ancient time are what we are faced with today.

From an A/V professional's perspective, I am incredibly excited about a large-scale animation we're doing—a fly-through of the ancient city of Babylon. Rendered in 3-D, it will be as if you were in a helicopter, flying in from the desert and over and down into the ancient city, through the Ishtar Gate, circling above legendary sites like the Tower of Babylon and the Hanging Gardens. It makes this mythical or abstract notion of what Babylon was quite real: an actual city in an actual place with ordinary people living their everyday lives in their houses—a real place with real people. +

**Any student of art will recognize** a few of the key pieces in the exhibition. The gold and lapis lazuli-decorated *Ram Caught in a Thicket* is among the celebrated artifacts of this story. The British Museum is not travelling this iconic piece, which has pride of place in their permanent galleries. It is, however, one of a matched pair, and the Penn Museum has loaned us the other one for the exhibition.

When I finally met up with the British Museum piece last fall I found it like many encounters with a celebrity—it was the masterpiece anyone had ever described it to be—just a little shorter than I had imagined! —DH o

**From June 22, 2013 to January 5, 2014**, the ROM hosts the North American premiere of *Mesopotamia: Inventing our World*. To highlight the extraordinary achievements of this ancient society, more than 170 priceless objects from the British Museum's collections—most never before seen in Canada—are augmented by artifacts from the ROM's own collections and those of the Oriental Institute Museum (Chicago), the Penn Museum (Philadelphia), and the Detroit Institute of Arts.

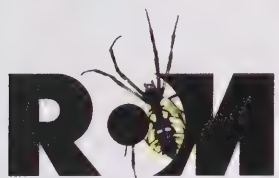
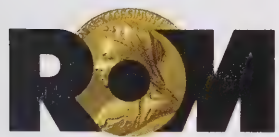
*Mesopotamia* is presented by the British Museum in collaboration with the ROM.

**R·M** ANCIENT CULTURES









## LOOK **ANew**

The ROM's dynamic branding offers many lenses on the Museum's collections, research, and future

BY KELVIN BROWNE

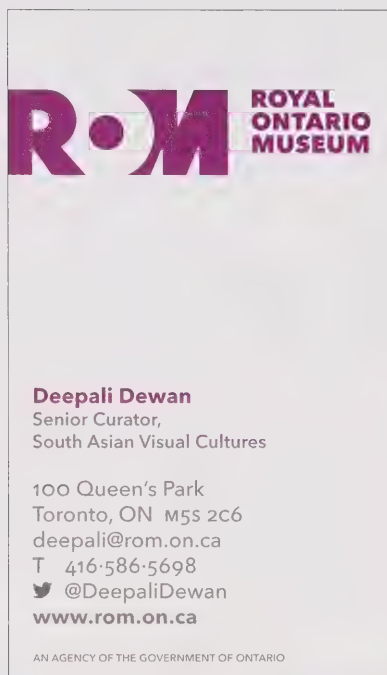
**A** visual identity is a central component of any brand, a key aspect of how you communicate who you are to external and internal audiences. However, you shouldn't create a new logo simply to have something new or because you don't *like* the current one. There has to be a good reason to take on such a big project. In the ROM's case, it was part of a broader consideration of the Museum's brand in the context of a new strategic plan.

The ROM's strategic plan, launched in 2012, was explicit in describing how the Museum would embark on a transformation from an institution that is well known and admired, but not fully utilized, to one that is universally regarded as an engaging, indispensable resource offering unique experiences for children and adults alike. Redefining the core brand's promise in light of this transformation became the first task. It resulted in a succinct promise: *The ROM connects visitors to their world and to each other*. We then asked ourselves: Did the ROM's existing visual identity help communicate this?

In other words, the ROM focused its strategy on enhancing its public engagement, meaning the ROM's collections and curatorial expertise are now paramount. Was the logo communicating this? It became evident that a logo that graphically represented the ROM's building was no longer as relevant as it had been during the previous building campaign. A thorough re-examination of the logo became part of the branding process.

As initial design directions were considered, we began to understand that the core promise should be made visible in two essential ways. There should be a reference to the ROM's collections, their encyclopaedic range and depth. The second was an imperative to suggest how the ROM helps people understand the natural and cultural world, not only through the objects in the ROM but in the work the ROM curators do around the world.





Over time, the look of all our public materials, such as both sides of staff business cards, will incorporate the new design, including the new logo and strong graphics, emphasizing the Museum's eight areas of focus.

If we were successful responding to these two imperatives, we would also address two puzzling results from research about the ROM's brand. While the ROM is extremely well known as a museum and is highly regarded, people don't know much about what is in the Museum, that is, beyond dinosaurs and Egyptian antiquities. As well, there was a misconception that things don't change much at the ROM. With this perception it's difficult for people to appreciate how the Museum could give insight into contemporary topics. (And how do you generate an urgency to visit the permanent galleries if it's presumed that only special exhibitions offer timely and relevant perspectives?)

The inspiration for the new logo came to be a *lens*. The *O* in ROM could be a metaphorical telescope, microscope, or a camera through which people can better understand the world with the help of the ROM's lens. What the ROM focused on could change, what was in the *O* could vary and illustrate the vast diversity of the ROM's collections spanning nature and culture, or on images from the world where the ROM could offer insight. The lens gives access to the ROM's collections, expertise, and research. Some even saw the *R* and the *M* as a building containing content, with the *M* having angles reminiscent of the Crystal. A logo that changes and adapts, that is reacting to the world around it, communicates that this isn't the authoritarian, rigid museum of the past, but an institution that's flexible in relation to the communities it serves. Most importantly, with the *O* lens and changing elements that it focuses on, the logo is unique. The ROM is not going to be confused with any other museum.

**The *O* in ROM could be a metaphorical telescope, microscope, or a camera through which people can better understand the world with the help of the ROM's lens**

Everyone has an opinion about colour, especially when it comes to logos. The purple chosen for the ROM's new mark is contemporary but not trendy. In focus group testing, the consensus was that it was "different" and "forward-thinking" for a museum but not inappropriate. Purple is also a colour that evokes royalty, a subtle nod to the ROM's origins.

What was the reaction to the new logo? In focus group testing, without prompting, when viewers saw multiple versions of it with different objects in the lens or *O*, the immediate reaction was, "I didn't realize the ROM had so many different things in its collections." We also heard the ROM was "alive" and "surprising": good reactions, as these are two of the ROM's differentiating attributes, along with being a "community-builder." When the logo debuted publicly, the feedback was overwhelmingly positive.

Next steps? It's going to be a six-month transition to the new logo, so the former logo won't be disappearing immediately. We



want to be financially prudent and exhaust existing materials before new ones are created, and not contract additional resources to make changes but do them with our existing already very busy staff even if it takes a bit longer. You'll see some signage using the former logo inside the building and insignia on uniforms, for instance, for a few more months. That said, it's relatively easy to change the ROM's visual identity on-line and in advertising, so in the locations people are most likely to see it, they will.

Internally, there's excitement about how the new logo can be used. It's wonderful when animated with different objects, either on the web or in video. Staff are being encouraged to customize it to represent the ROM from their perspective. Eventually, we hope that everyone will come to understand the Museum as the varied, fascinating place it is, and appreciate that the ROM does indeed change to respond to the world around us, just like our new visual identity. o

## RELEVANT and COMPELLING



### Kelvin Browne interviews Arthur Cohen, CEO, LaPlaca Cohen

**Redesigning an institutional brand** is not a simple process and requires casting a wide net to potential designers to find the best, most suitable partner in such an important undertaking. Since the ROM is a "world museum," we are constantly working with museums, institutions, experts, and consultants all over the world. The process of designing a new identity would be no different, beginning with a broadly based international call for expressions of interest and proposals. The response was enthusiastic, with numerous applicants from throughout Canada and around the world. When it came time for the final decision, the ultimate criterion had to be who had demonstrated they could do the best job? The result was clear: LaPlaca Cohen, based in New York City, had hit the nail on the head. What's more, no firm had comparable experience working with a complex organization quite like ours: LaPlaca Cohen is the advertising agency for the Metropolitan Museum in New York. It was the right fit.

#### **You work with many of the world's great museums. Do museums face similar challenges when it comes to communication?**

Every museum—regardless of size, type or location—has the same fundamental need to define and express its unique voice in a way that is relevant and compelling to its audiences. Communication starts with a real understanding of audience and environment, and the world's greatest museums are no different in their need to keep on top of this and not rely upon their history or stature. We've seen many examples of inattentiveness to communications creating big problems for big museums.

#### **What are some of the other branding assignments you've completed recently?**

We've just completed a brand reassessment for the largest non-profit theatre in the United States—the Roundabout Theatre Company in New York, which was fascinating as a prism to understand the shifting audience trends for live theatre. We are also in the midst of a repositioning assignment of the American Institute of Architects (AIA), which is an 80,000-member organization whose role and value to society is unique and complex. We've also helped the Guggenheim think about how its brand can be expressed in parts of the world where it does not currently have a presence.

#### **What's your impression of the ROM's new strategy, and the brand positioning and new visual identity?**

The ROM's new strategy does two very important things: it provides a communications framework to articulate and support the Museum's evolving role in Toronto and the world, and it sets a reference point or "best practice" for living museums everywhere to see how an industry leader can invigorate and position itself effectively in a rapidly changing society.

#### **Now that you're the ROM's advertising agency, what particular objectives are most important for the ROM, especially in terms of the new logo?**

We are committed to ensuring the integrity and usefulness of this new system in all channels. That means making sure that everyone who experiences some touchpoint of the ROM's identity does so in a consistent and impactful way. It also means listening to and learning from the ROM staff who are part of this process to ensure that the system works for them, and refining and improving it as we see it in action.

For more, visit [laplacacohen.com](http://laplacacohen.com)



# Abandoned Landings

## *A Journey in Search of Paul Kane's Inspiration*



Map of the  
French Portage  
by W. H. E. Napier;  
1857.

**“Carrying 180 pounds! Really?!”**  
Exhausted, leaning against a tree  
only partway up the steep portage,  
I couldn’t escape the vision of 19th-century  
voyageurs passing me by carrying two packs—  
each weighing more than 90 pounds, or 40 kilos.  
By embarrassing contrast—carrying little more  
than two cameras and a notebook—this was my  
third out-of-breath stop.

Here, history becomes tangible. To struggle up this sharply raked incline is to know the strain of the fur-trade voyageur. To reach the top—spent and washed in sweat—to stand at its height and embrace the vista of the Kaministiquia River below, its waters coursing south to Lake Superior, is to be in the soul of this country.

Explorers, voyageurs, bourgeois, and independent traders whose numbers we will never know, struggled for the top of this valley each in their own way. For most it was a necessary route farther into the *pays d'en haut*—"the country up there"—over which birchbark freight canoes and packs of provisions and trade goods were transported in a quest for furs from the interior. With the exception perhaps of the hardest of the voyageurs who reached the top before continuing straight on to delight in the downward path to the lake, most—like myself—would have stood on the brow, humbled and in the silence of exhaustion, ingesting the expansive beauty before them.

“The view is very grand,” wrote Hudson’s Bay Company clerk and trader George Nelson in 1822 in a moment of respite from a narrative describing portages, rapids, and falls as “nasty,” “impassable,” “frightful,” and “dangerous.” Frances Simpson, the wife of the overseas governor of the Hudson’s Bay Company



Upper Kaministiquia River Valley, southern view, 2006. In his 1859 travel narrative, Kane described viewing the river—mid-portage—on the brow of the valley: “Meandering in the distance, as far as the eye can reach... one of the loveliest valleys in nature.”



(HBC), was more colourful, writing in 1830 about the view as “beautifully ‘picturesque’” with the banks “clothed with a variety of the richest verdure.” John Henry Lefroy, in an 1843 letter written to his mother while travelling to the northwest to record magnetic observations, defined the view as possessing “a kind of sleeping beauty.” Likewise Paul Kane, during his journey west to sketch the Native peoples and the western landscape, wrote in his 1846 journal, the scene is “verry beautifull” [sic]. When reading his later narrative, published in 1859, it’s easy to visualize the artist panting on the brow of the valley as he views the river “meandering in the distance, as far as the eye can reach, through one of the loveliest valleys in nature.”

Looking upon that vista could Paul Kane (1810–1871) have known that in time he would become one of Canada’s celebrated artists? Less than one month into a journey lasting between May 1846 and October 1848, he was on the cusp of creating this country’s single most significant collection of sketches documenting Canada’s Native peoples and landscapes. He held to the prevalent view that Native cultures were destined to expire due to assimilation and the expanding agenda of the Canadian government. Possessed by a desire to preserve a visual

record, Kane journeyed as far as Fort Victoria on Vancouver Island, returning to Toronto with sketched portraits and cultural scenes of Native peoples, fur-trade activities and posts, and landscapes. With the support of the Hudson’s Bay Company, he travelled with the fur brigades, and while the voyageurs were struggling along portages packing kegs of rum, rolls of tobacco, bales of trade goods and furs, and the heavy birchbark freight canoes that made the interior trade possible, Kane enjoyed the luxury of sketching.

*Looking out upon this valley in 1846, could Paul Kane have known that he would one day become one of Canada’s celebrated artists?*

Looking back to the 19th century through the lens of Kane’s sketches we value the detail of his art and recognize his remarkable achievement. For Kane though, his sketches were simply notes, annotations representing his visual experiences, aides-mémoire for a cycle of studio oil paintings.



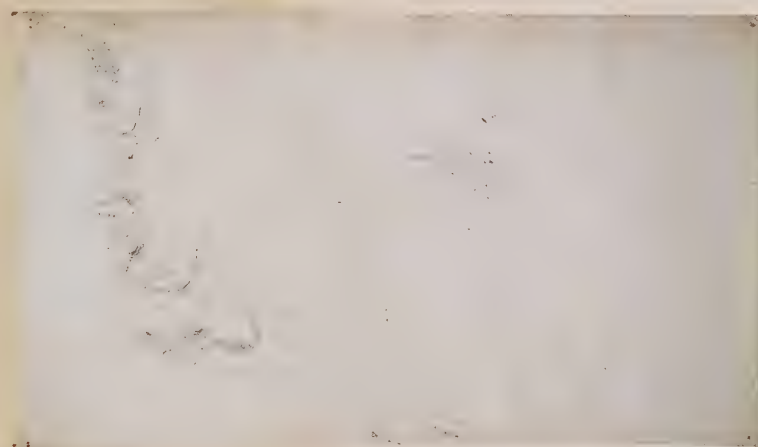
The paintings, in contrast, are formal presentations depicting a well-considered staging of places and events geographically located to mark the route of his travels. From Kakabeka Falls near Lake Superior to Fort Garry at the forks of the Red and Assiniboine rivers, from hunting bison in the region of the North Saskatchewan River to fishing on the Columbia River, Kane's studio paintings illustrate his route. Like mortise and tenon, they dovetail with his narrative, *Wanderings of an Artist*, published in 1859.

But, if Kane's book and his cycle of studio paintings represent a finely crafted mimesis of his world, how do his sketches relate? Are they merely his "notes" to stay shelved in favour of his more formalized output? Or, do the sketches reveal their own story; perhaps a visual record of a moment quickly rendered or even documentation that could give us back history that has been lost.

*Are Kane's sketches merely "notes"? Or do they reveal their own stories—visual records that give us back history that has been lost?*

It was Paul Kane who brought me to the Kaministiquia River as he did to Northwest Burnt Island, St. Marys Rapids, Ecarté Portage, and Dog Lake, and farther west, Lac des Mille Lacs, the French Portage, and Fort Frances. Although Kane and I travelled roughly the same route, where he sat among bales in the bottom of a freight canoe, I chose a kayak. Where he rode a horse, a Volvo got me to the river. Where Kane enjoyed the voyageur song with its embroidery of romance ("I met three girls and all of them were pretty") and its love of the canoe ("In my birch-bark, canoeing, in the cool of evening I ride") that kept the beat of the paddle and distracted the paddlers from fatigue, hunger, and boredom, I was sustained by Bob Dylan ("If you're travelin' in the north country fair") and Stan Rogers ("Oh the year was seventeen-seventy-eight"). Where Kane slept beneath an overturned canoe and suffered the mosquito and black fly, I too slept on the ground but enjoyed the cover of nylon and netting. And after a gruelling day of travel, when Kane would have joined his voyageur companions for a dram of rum, I in contrast slid alone into shore for a cup of hot coffee brewed on a primus stove.

When Paul Kane reached the Kaministiquia River in 1846, its rapids, falls, and portages were well known to those in the fur trade. But the land was unfamiliar to most, and the river valley presented a natural attraction to the artist intent upon recording what he referred to as "the scenery of an almost unknown country." Today, though, Kane's "unknown country" is crossed by the heavily travelled Trans Canada Highway. Nevertheless, the current-day traveller can still sense the sweat of the voyageur. Drive across the bridge spanning the Kaministiquia River just a stone's throw above Kakabeka Falls, look due north, and you will experience Paul Kane's first watercolour scene taken on his canoe journey up the river.



Kakabeka Falls is a popular destination for summer travellers and it is rewarding to stand on its observation platform and appreciate Paul Kane's skill as you compare the geologic formations and water patterns to those he sketched 167 years earlier. But the location of another important scene in a sketch titled *Lost Man's Portage*, had yet to be located. Over the previous months I had



studied notes and accounts from other historical writers and concluded that the site was likely a short distance north of Kakabeka Falls. And as I drove over the bridge after missing the turnoff to the fall's parking lot, and looked north, the instant shiver through my body told me I was there. My journal entry for July 17, 2006, reads:

*I walked down to the beach and clearly this is the portage as it still has great similarity to Kane's sketch. Before standing where Kane stood, it was hard to decipher Kane's sketch. But the rocks that Kane sketched are there! Even the trees appear the same. The view is of the west bank as the water roars down over a passage of rocks. The whole expanse of the river bed is made up of boulders leading up to the ledge that the water finds its tumbling way through.*

Kane's sketch of the Lost Man's Portage lacks the fine detail we see in his sketch of Kakabeka Falls. But I am drawn to it because it was clearly a quick take. In a few moments of rest, it would seem, he laid down in graphite and watercolour the essence of the scene—a rock-lined shore where peaks of coniferous trees lord over deciduous ones, a section of land bisecting the river into two streams. Here, standing in this water, Kane demonstrates both his skill and his dedication to purpose: a scene quickly taken that for him was meant to be no more than a reminding note, yet so many years later the exact spot can be identified and added to the visual history of this historic waterway.

As Kane proceeded upriver with the canoe brigade, he continued to sketch when the need to portage offered him the chance. Along the

**Opposite page, top:** *Kakabeka Falls*. Paul Kane, May 25, 1846; graphite on paper; 13.6 x 23.5 cm; ROM 946.15. 66.

**Opposite page, bottom:** *Kakabeka Falls. Northern view looking up the Kaministiquia River*, 2008.

**This page, from top:** *The Lost Man's Portage on the Fort William R. and Fishing Platform*. Paul Kane, May 25, 1846; watercolour and graphite, 12.7 x 18.5 cm; ROM 946.15.332.1. Detail of sketch showing the landscape at the portage's southern end, Kaministiquia River north of Kakabeka Falls.

Rapids at The Lost Man's Portage. Northwestern view up Kaministiquia River north of Kakabeka Falls, 2009. In the historical records this portage is also known as *Ecarté Portage*.

*French River Rapids*. Paul Kane, May 30, 1846; oil on paper; 20.6 x 34.3 cm; Stark Museum of Art, Texas 31.78.159. French River at the eastern end of the French Portage.

*French River Rapids*. Paul Kane, 1849–1856; oil on canvas; 45.9 x 73.8 cm; ROM 912.1.2.

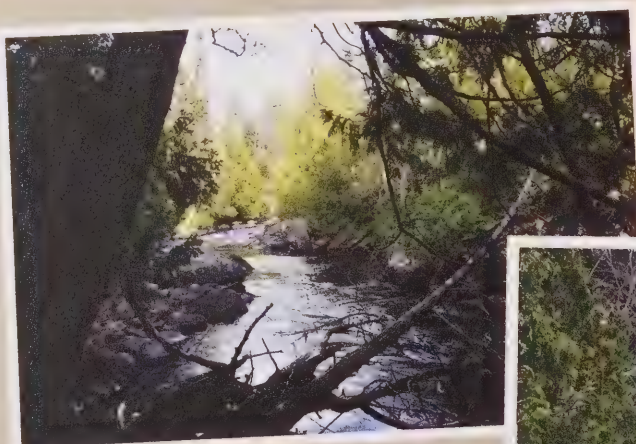




same route, my search for his sketch sites continued too, so by the time I took a breather while overlooking the Kaministiquia River valley, my thoughts were to the west and a puzzle of identification. Kane had painted an oil-on-paper sketch and a studio painting both titled *French River Rapids*. These images had long been assumed to represent a scene on the historic French River fur-trade route that drains Lake Nipissing into Georgian Bay. But Kane only passed by the mouth of the French River on an earlier canoe journey, suggesting that this long-held identification was unlikely. Where was it? Could I find it?

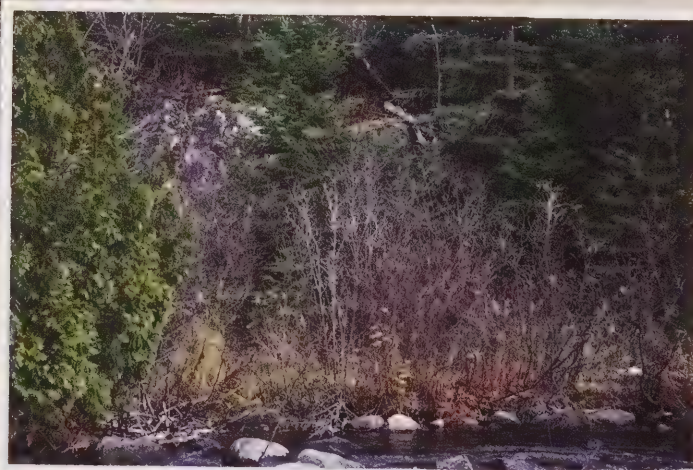
The scene itself of canoes with their noses resting on shore, cargo on the ground, and men cooking over a fire indicates that Kane was depicting the landing of a portage. Furthermore, in his book, *Wanderings of an Artist*, for May 30, 1846, Kane wrote, "We made an early start, reaching the 'French Portage' by break-fast time." Here, Kane's writing and his art display the mortise and tenon of his agenda.

The French Portage, known to fur traders as the Grand Portage des Français, was part of the Kaministiquia River-Dog Lake fur-trade route, a path joining the eastern section of the French River to French Lake, now on the northeastern boundary of Quetico Provincial Park. By every account, the French Portage was a dreaded carry.



**Above:** View of the French River Rapids sketched by Paul Kane, found by the author in 2006.

**Right:** The rock wall, prominent in Kane's sketch and oil painting, is visible here above the tangle of deciduous bushes, 2008.



William Keating, a geologist with the 1823 United States expedition to determine the 49th parallel, described it as "so swampy." Father George Belcourt struggled across in 1831 and referred to it as "this wretched country." And George Simpson, overseas governor of the Hudson's Bay Company, in his 1847 narrative called the portage "the very worst," qualifying its lower reaches as a "miry swamp."

The French River though is shallow and in times of low water the portage was unavoidable. But, to carry a heavy freight canoe over hills, into valleys, and through swamps was kindling for misery. So when the water levels allowed, voyageurs emptied the canoes at the portage ends, and while the boats were navigated along the river, the cargo was carried overland across the 2.7-kilometre portage.

*To understand Kane's art and mission, we need to find his views, stand in the mud where he stood, and feel the cold and heat he felt*

Kane's writings and his images, when dovetailed with historic descriptions of the French Portage and the French River, provided important clues, as my journal notes from July 23, 2006, reveal:

*... I was particularly drawn to a rock face that looked similar to the rock drawn in the sketch—on the right bank looking up the river—that was cleft. This cleft combined with the large rock on the opposite bank along with the curve of the boulders that comprise the left bank (or northwest bank) left little doubt that this was Kane's view. Clearly, there is much less water descending the river now & Kane made some significant changes to the left foreground of his sketch in that the mass of boulders in the river he diminished significantly. In essence, he made the river wider than it likely was even with more water rushing through.*

**Opposite:** With the discovery of the portage landing it became apparent that it represented an undisturbed archaeological site. Its excavation uncovered lithic tools, pipe fragments, ceramics, glass beads, and a metal hook for suspending a cooking pot from a tripod. The direct relationship between the site and Kane's image exemplifies the marriage between art history and archaeology.



*However, although the curve of the river was similar & the right bank with the cleft rock corresponded well, due to the thick tree & shrub cover along the river banks I could not see . . . if there was a large vertical rock wall upstream at the bend of the river as shown in both his sketch and oil painting. . . . I then slowly began to work my way along the river toward the rapids. This involved climbing over rocks, under & through brush, and over fallen logs. . . . And to my absolute joy—there it was!*

Paul Kane's *French River Rapids*, obscured in a snarl of trees and brush—a tangled silence—was found 830 kilometres to the north and west of the location it was thought to represent. Finding the site, like that of the Lost Man's Portage, came from combining Kane's art with the study of written historical documentation. Later, delving even deeper into the history of the French Portage, I learned that after a dam was created in the 1870s to deepen the waters for a tug-and-barge system, this portage landing had been abandoned and forgotten. Kane, therefore, had not only given us visual details of a landscape tied to this country's economic history, but his art directed us to an historic location we did not even know was lost.

To understand a river we need to engage its waters, sit on its rocks, and watch the shift of its pebbles through the early morning mist. Similarly, to understand a culture we need to listen to its stories, be open to its patterns and traditions. In like spirit, to understand the historical record we need to grasp the paddles, struggle through swamps, swipe overhanging branches from our faces, and crawl bellies to the earth beneath fallen trees. To understand the exhaustion of the voyageur and the meaning of Lefroy's phrase "a sleeping beauty," we need to climb the valley of the Kaministiquia River and witness its expanse from the brow. Finally, to understand Paul Kane—his art and his mission—we need to find his views, stand in the mud where he stood, and feel the heat, the cold, and the wet. Only then can we judge the truth of his story, a legacy rendered in a mixture of paint and vision. o



**O**PENING IN AUGUST 2013, A NEW ROM EXHIBIT CHRONICLES ROM CURATOR KENNETH LISTER'S SEARCH FOR PAUL KANE'S "LOST" LANDING OF THE FRENCH PORTAGE... AND ITS SUBSEQUENT ARCHAEOLOGICAL EXCAVATION. IN SPRING 2014, IN AN EVOLVING YEAR-LONG EXHIBITION, THE PUBLIC WILL SEE FIRST-HAND KANE'S PAINTINGS AND CORRESPONDING FIELD SKETCHES, ALONGSIDE RECENT INFRARED REFLECTOGRAPHY IMAGES THAT TELL ANOTHER STORY.

This research was made possible through the generous support of the ROM's Department of Volunteers Acquisition & Research Fund and the ROM Reproductions Acquisitions and Research Fund; a grant from the Deputy Director—Collections & Research, Fieldwork Fund, ROM; and Ontario Parks—Quetico. Paul Kane's sketches in the Royal Ontario Museum collection are a gift of Raymond A. Willis, donated in 1946 in memory of his mother, Emmie à Court ("Chelsea"), daughter of Allan Cassels and granddaughter of the Honourable G.W. Allan. The oil painting, *French River Rapids*, was a gift of Sir Edmund Osler. Appreciation is extended to the administration of Quetico Provincial Park with special mention of Robin Reilly and Andrea Allison. Gratitude is also extended to the staff of Archaeological Services Inc. and in particular, Peter Carruthers, Martin Cooper, Annie Veilleux, and Ron Williamson in addition to Andrew Stewart of Strata Consulting Inc.



# From the ROM Bazaar

Inspired by the Art, Crafts, and Culture of Ancient Mesopotamia

BY CONNIE MACDONALD

After exploring ancient Mesopotamia and its fascinating history, visit our "souq." The ROM Boutique is filled with cool and exotic products inspired by the ancient and modern Middle East, including an eclectic selection of jewellery, textiles, collectibles, books, and more. Come in and see us or visit us on-line at [store.rom.on.ca](http://store.rom.on.ca).

**1** Suzani Bench & Floor Cushions. Embroidered floral decorative textile cushions and upholstery with hardwood frame. Made in Turkey. \$120 to \$800. **2** Kilim Rug. Flat tapestry woven carpet with geometric traditional patterns and rich colours. Made in Turkey. \$500. **3** Hanging Lamp & Lantern. Handmade mosaic hanging lamps and lanterns with glass beads and cut glass tiles, antique brass hardware. Made in Turkey. \$100 to \$300. **4** Vintage-Silk Scarves. Handmade from genuine vintage silk fabrics. Made by Green Sewn, a sustainable style collective. \$80. **5** Ceramic Dinnerware, Notebooks. Hand-painted floral design casual dinnerware and silk-covered blank notebooks. \$10 to \$15.

ROM  
MEMBERS:  
SAVE 10%  
ON YOUR  
PURCHASES  
IN ROM SHOPS

All items listed on this page are available at the ROM Museum Store.

**Store Hours:** 10 a.m. to 6:30 p.m., except Friday 10 a.m. to 9 p.m. **Kids Store:** Monday to Sunday, 10 a.m. to 5 p.m., except Friday 10 a.m. to 8 p.m. Check out our on-line boutique at [store.rom.on.ca](http://store.rom.on.ca).



# In the Footsteps of the Moors

## Morocco & Southern Spain

In works ranging from Shakespeare's *Othello* to Bogart's *Casablanca*, the land of the Moors has fascinated for centuries. The Moorish Empire spanned much of northwestern Africa and southern Spain—its rich history and exotic cultures reflect the diverse peoples once drawn to its geographically strategic location.

Inhabited since prehistoric times, Morocco still continues its traditional ways of life. Each imperial city offers magnificent Islamic architecture and a fascinating medina (old city). The walled Berber city of Meknes, with its monumental gates, is known as the city of minarets. Bustling Marrakesh, at the foot of the Atlas Mountains, was a favourite of Winston Churchill with its red city walls, lush palm groves, and famous festive square. In high-walled, spiritual Fez, the medieval medina is a subterranean labyrinth of pedestrian-only passageways. The Karouine Mosque is said to be the oldest university in the Western world.

Exotically evocative, the fortified oasis village of Ait Ben Haddou is famous for its decorated casbah and its starring role in many movies including *Cleopatra* and *Lawrence of Arabia*. It has been designated a UNESCO World Heritage site, as has Volubilis with its spectacular ruins, which once ruled the Roman province of Mauritania.

The natural, awe-inspiring beauty of Morocco's countryside is in direct contrast to the country's bustling cities. Valleys blanketed with luscious green foliage, Berber villages huddled by sparse rivers, and snow-capped mountains forming a picturesque backdrop to the expanse of undulating desert sands await you as you travel along winding roads.

Evidence of the Moorish legacy lives on in Andalucia, the southernmost area of Spain. Its jewel, Seville, is the romantic city of *Carmen*, *Don Juan*, and *The Marriage of Figaro*. The beautiful tower of the Giralda, which dominates Seville's skyline today, remains an indelible imprint of the Moors' dominance.

Cordoba, the western capital of the Islamic empire, is home to one of the grandest and most beautiful mosques ever built: the Mezquita.

At the base of the Sierra Nevada mountain range is Granada, the last outpost of Muslim Spain. Overlooking the city is the royal citadel of the famous Alhambra, a lavish complex of palaces and gardens. Originally constructed as a fortress, this UNESCO World Heritage site exhibits Spain's most significant Arab-Islamic architecture.

Join ROMtravel for this memorable experience, enriched by the passion and expertise of Ed Keall, ROM curator emeritus and University of Toronto professor.



**When: April 2014.** For more information, contact ROMtravel at 416.586.8034, e-mail [travel@rom.on.ca](mailto:travel@rom.on.ca), or visit the website [rom.on.ca/en/activities-programs.o](http://rom.on.ca/en/activities-programs.o)

Bab Bou Jeloud,  
"The Blue Gate"  
of Fez.



### UPCOMING TRIPS

Place	Date
Turkey .....	September 22 to October 2, 2013
Chicago .....	September 23 to 27, 2013
Bhutan, Nepal & Tibet .....	October 6 to 24, 2013
Sri Lanka & Southern India .....	February 3 to 22, 2014
Argentina .....	March 20 to April 2, 2014
Savannah and Charleston .....	April 7 to 13, 2014
China .....	September 2014
Namibia .....	September 2014



Directly Across the Street from Koerner Hall on the 2<sup>nd</sup> Floor—Elevator access



# Member News

Special Events, Updates, Benefits, and More



A big part of the new identity is conveying to a large audience just how broad and how eclectic our collections and activities are. Certainly, I know from first-hand experience just how knowledgeable Members are about the wide variety of things on offer at the ROM. For the general public, though, and particularly first-time visitors, it is not always so clear. That's why the ROM's new strategy of highlighting eight "multidisciplinary" areas of focus (Ancient Cultures, Biodiversity, Canada, Contemporary Culture, Earth & Space, Fossils & Evolution, Textiles & Fashions, and World Art & Culture) is so important. It is about giving easy access to our encyclopaedic collection, helping connect people to each other and to the world around them. The clever device of using the O in the logo as a lens will allow everyone greater insight into all that the ROM has to offer.

Related to this, in an effort to give each of our Members a more personalized lens into the Museum, we have been asking all of you to let us know what areas are of most interest to you. By sharing your specific passions with us, you will enable us to customize our communications with you to share the latest info in research, discoveries, programs, and events that are most germane to you. Please let me know if you have any questions or comments. I will be glad to respond.

*Martha Henderson*

**MARTHA HENDERSON**  
HEAD OF MEMBERSHIP AND SALES

## Our Look, Your Perspective

**As you probably noticed** on the cover and may have read in Kelvin Browne's feature article in this issue of ROM magazine, the Museum has a new visual identity! It was an incredibly exciting and creative process to be involved in and the result could not be more perfect for the ROM as we move closer to our centennial celebrations next year.

### MEMBER PREVIEW

*Mesopotamia: Inventing Our World  
Extraordinary Treasures from Sumer,  
Assyria, and Babylon*  
➤ Friday, June 21, 10 a.m. to 6:30 p.m.



### MEMBER INFORMATION

#### ROM MEMBERSHIP LEVELS

ROM Social: \$149  
Individual: 1 year \$97; 2 years \$172  
Family/Dual: 1 year \$149;  
2 years \$269  
Senior Family: \$145  
Non-Resident: 1 year \$102;  
2 years \$183  
Student: \$54  
Curators' Circle: \$189  
Museum Circle: \$323  
Directors' Circle: \$626  
Young Patrons' Circle: \$600+  
Royal Patrons' Circle: \$1,800+

#### TELEPHONE NUMBERS

Switchboard: 416.586.8000  
RPC and YPC: 416.586.5842  
Bell Relay Service: 711  
School Groups: 416.586.5801  
Museum Volunteers: 416.586.5513  
ROM Museum Store: 416.586.5766  
Donations: 416.586.5660

**Attention Members:** Your privacy is important to us. The Royal Ontario Museum (ROM) and the ROM Governors (the ROM's charitable foundation) share a special relationship and you may receive additional information from each.

If you do not wish to receive it, contact [membership@rom.on.ca](mailto:membership@rom.on.ca) or call 416.586.5700.

Occasionally, we make our list of supporters available to other carefully screened cultural organizations and selected groups that may be of interest to you. Please understand that by allowing us to exchange your name, you are helping us support the ROM's education and research mandates. If you prefer not to have your name exchanged, please contact us at [membership@rom.on.ca](mailto:membership@rom.on.ca) or call 416.586.5700.

The ROM Membership Department operates a telemarketing office. Should you prefer not to be contacted by telephone, please contact us at the e-mail address or phone number listed above and we will have your number removed from our list.

**Membership Services:**  
416.586.5700  
[membership@rom.on.ca](mailto:membership@rom.on.ca)  
[rom.on.ca/members](http://rom.on.ca/members)





## MEMBER PREVIEW

### MESOPOTAMIA: EXTRAORDINARY TREASURES FROM SUMER, ASSYRIA, AND BABYLON

> Friday, June 21, 2013, 10 a.m. – 6:30 p.m.

Members are among the first to preview the blockbuster exhibition, *Mesopotamia: Inventing Our World: Extraordinary Treasures from Sumer, Assyria, and Babylon*. Brief remarks will take place at 2 p.m. in Garfield Weston Exhibition Hall, Level 2B. Members are also invited to attend the special member lectures by ROM experts to find out more about this ancient civilization.

#### Special Member Preview Lectures

- > 11 a.m. to 12 p.m. *Re-inventing Mesopotamia: Making of the Blockbuster Exhibition from the British Museum*, by Dave Hollands, head of Creative Services
- > 5 to 6 p.m. *Beyond the Garden of Eden: Ancient Mesopotamia Resurrected*, by Dr. Clemens Reichel, associate curator of Ancient Near Eastern Archaeology

Lectures will take place in the ROM theatre on level 1B.

Please note that registration is required as space is limited. Register at [rom.on.ca](http://rom.on.ca) or 416.586.5700.

## FACE 2

### Exclusive Event Series for ROM Members

Meet with ROM experts to hear interesting stories about their latest research, recent acquisitions, or favourite objects as together you tour the galleries. Walks are approximately 45 to 60 minutes.

#### Upcoming dates

> June 18, 11 a.m.

Allan Baker: *Red Knots: Snowbirds in the land of fire*.

> September 17, 11 a.m.

Chen Shen: *Chinese money in the Joey and Toby Tanenbaum Gallery of China*.

> September 26, 11 a.m.

Deepali Dewan: *Between Princely India and the British Raj: the Photography of Raja Deen Dayal*.



Please note that registration is required as space is limited. Register at [rom.on.ca](http://rom.on.ca) or 416.586.5700.

### NEW MEMBERSHIP CARD

The votes are in and we have a winner! The ROM's iconic Striding Lion terracotta relief received the highest number of votes and is now on the new ROM membership card. Thanks to all who participated!

For a full listing of upcoming membership events and offers, please visit us on-line at [rom.on.ca/members/events](http://rom.on.ca/members/events).







## Member Profile

### A SENSE OF BELONGING

For the Mitchells, the ROM is much more than a Museum

**For Wesley and Blanche Mitchell**, ROM Members for 25 years and counting, the Museum is an essential destination. "We come to everything at the ROM," says Blanche. "I think when anybody retires, the first thing they should do is join the ROM. There is just so much to see and do."

In response to the question, why are you members of the ROM?, Wes quickly says, "Well, you know, it is conventional wisdom that it is important to exercise the body. And the older you get the more important it is. Everybody knows that. But it is just as important to exercise the mind. You have to stay *mentally* active."

They certainly know a thing or two about active retirement. "I have loved theatre my whole life," says Blanche, "and I always maintained that when I retired I would work in the theatre. So, when I retired I did. I worked at the Pantages Theatre in downtown Toronto. I was there for 12 years, as an usher, serving at the bar, giving tours. It was wonderful and great fun. But I don't think I'll need to see *Phantom of the Opera* ever again!"

And after Wes retired in 1995 from his job as a technical designer and later a salesman in the waste incineration field, they didn't waste anytime before heading out to see the world. "I always said

I had two things I felt I *had* to do in my life," says Wes now. "I wanted to stand on the Great Wall of China, and sit on the Great Pyramid of Giza. And we have." And more, including three trips to China, a tour of India and Nepal, another of Lebanon, Syria, and Jordan, and recently Macedonia and Albania.

But as Blanche says, you don't have to go far to see the world when you are in Toronto. "I see coming to the ROM as being a lot like travelling the world. The Chinese galleries—particularly the tapestries—remind me of our travels in China."

Among their favourite recent experiences, Wes really enjoyed the *History Wars* debates. "I particularly enjoyed the debate about the legacy of Pierre Trudeau. It was so intelligent, so lively," Blanche recently enjoyed BIG, as well as a tour of the textiles and costume collection led by curator Sarah Fee. And both got a kick out of a recent ROM bus trip to learn about the real Laura Secord and the War of 1812. According to Blanche, "You'd think at my age I would have learned all there was about the War of 1812, but I learned so much. And it felt like we were travelling, if only for the day."

For both Wes and Blanche, the key to enjoying the ROM is being a member: "The way we are kept informed and engaged through newsletters and events and the like... It is wonderful to be so involved, whether it is voting for the design of the next membership card, or attending lectures, or especially that staff know us and say hello!"

"You know," says Wes, "we really feel like we are part of the Museum." Blanche agrees, "Sometime I feel like I am bragging when I talk about the museum, because it is so much a part of me." o



## SPECIAL OFFERS

### ROYAL BC MUSEUM

20% off admission for ROM Members  
Valid until October 31, 2013

Royal Ontario Museum Members receive a 20% discount on daily admission rates to Royal BC Museum. Valid ROM membership cards and photo ID must be presented at the box office to receive the discount.

Excludes Family Admission rate. Membership card must be shown at the time of purchase, one discount per membership card. Not valid for on-line purchases. Not valid with any other offer.

### FREE ADMISSION TO SIX CANADIAN MUSEUMS AND ART GALLERIES

ROM Members can enjoy free general admission to: Art Gallery of Nova Scotia, Glenbow Museum, Kamloops Art Gallery, McCord Museum of Canadian History, Montreal Museum of Fine Arts, and Vancouver Art Gallery.

Valid ROM membership card(s) and identification must be presented upon arrival. Admission may not include guests, entrance to blockbuster exhibitions, or ticketed programs and events.

### 2-FOR-1 ADMISSION FOR ROM MEMBERS GARDINER MUSEUM

Present valid ROM membership card(s) and identification at the Gardiner Museum and receive 2-for-1 admission, plus a 10% discount at the Gardiner gift shop.



### ROMWALKS FOR ROM MEMBERS

> September 21, 1 p.m.  
*Parkdale.*

Tour the historic Village of Parkdale as we explore this rapidly changing and diverse neighbourhood. Discover architectural gems of the 19th and 20th centuries and explore vibrant Queen West West.

Tours are exclusively for ROM Members and registration is required due to space limitations. You will be informed of your meeting place at time of registration. To reserve a spot, please call 416.586.8097.





# ROM Governors

Share the Wonders of the ROM



Dianne Lister in the Teck Suite of Galleries: Earth's Treasures

## A Cultural Legacy

**It's hard to imagine** a world without writing or big cities. Opening later this month, the ROM's summer blockbuster exhibition, *Mesopotamia*, will transport visitors back to a time of great invention and innovation—when the first large-scale cities were built, the earliest known writings were developed, and arts and culture began to flourish.

Generously presented by RSA Insurance and supported by the Young Patrons' Circle, *Mesopotamia* will explore more than 3,000 years of history, the impact of which still reverberates today. The ROM will present special programming and renowned speakers to expand our understanding and appreciation of this ancient civilization. A two-day symposium on October 19 and 20, 2013, will focus on the looting of artifacts in Iraq and a Mesopotamia-themed Friday Night Live will celebrate Middle Eastern culture on June 21, 2013. A special lecture series will also highlight topics such as Mesopotamian innovation and its relevancy to our lives today.

For many of us across Canada, it's also difficult to imagine a world without the ROM and the vibrant

arts and cultural institutions that infuse our everyday lives with joy and a sense of discovery. As did our Mesopotamian ancestors, the ROM is leaving a legacy for future generations by building community, telling stories, and making sense of the ever-changing natural and cultural worlds.

Planning is already well underway for our centennial year and the ROM 100 gala to be held November 8, 2014. For more on how you can show your love for the ROM as we celebrate this exciting milestone, turn to page 44. If you would like to know more about how you can become involved in our centennial celebrations and fundraising initiatives, we would love to hear from you. Again, thank you for helping us make history for the past 100 years.

**DIANNE LISTER**  
PRESIDENT AND CEO,  
ROM GOVERNORS

## ROM BOARDS

### PATRONS

His Excellency the Right Honourable  
David Johnston, C.C., C.M., C.D.,  
Governor General of Canada,  
The Hon. David C. Onley, O. Ont.,  
Lieutenant Governor of Ontario

### BOARD OF TRUSTEES

Won J. Kim (Interim Chair), Carol Wilding  
(Vice-Chair), Mohammad Al Zaibak, Bonnie  
Brooks, Danuta Buczynski, Martha Durdin,  
Ronald Graham, Christopher Jamroz, Elsie  
Lo, Barbara Milstein, Elaine Roper, Colin  
Saidanha, Ray Sharma, Keith Spence,  
Atul Tiwari

### EX-OFFICIO

Janet Carding, Dr. David Naylor,  
Richard Nunn

### BOARD OF GOVERNORS

Robert E. Pierce (Chairman), Linda  
Hasenfratz (Vice-Chair), Shreyas Ajmera,  
Elyse Allan, Salvatore (Sal) M. Badali, John  
Bianchini, Mary Anne Bueschkens, Michael  
E. Detlefsen, Thor Eaton, W. Robert  
Farquharson, Gwen Harvey, Jennifer Ivey  
Bannock, Vijay J. Kanwar, Robert Keilty,  
Michael Lee-Chin, Dianne Lister, LL.B.,  
Rebecca MacDonald, Joseph (Joey) M.  
Tanenbaum, C.M., James C. Temerty, C.M.,  
Rita Tsang, Harriet Walker, V. Prem Watsa,  
Richard S. Wernham, Alfred G. Wirth

### EX-OFFICIO

Janet Carding, Won J. Kim, Donald M.  
Ross, O.C.

### HERITAGE GOVERNORS

Donald M. Ross O.C. (Chair), Rudolph  
(Rudy) Bratty, Robert D. Brown,  
G. Raymond Chang, Jack Cockwell, Fredrik  
Eaton, O.C., O. Ont., Robert Gillespie,  
Kenneth W. Harrigan, Patricia Harris,  
Richard M. Ivey, C.C., Q.C., The Hon. Henry  
N. R. Jackman, Thomas Kierans, Elsie Lo,  
Susanne Loewen, Stephens B. Lowden,  
Brenda McCutcheon, Jack McQuat  
(past-Chair), Frank Milligan, Dixie Anne  
Montgomery, Frank Potter, Joan Randall,  
Wendy Rebanks, Flavia C. Redelmeier, John  
A. Rhind, Joan Thompson, Lynton R. Wilson

### SENIOR STAFF

Janet Carding (Director and Chief Executive  
Officer), Glenn Dobbin (Deputy Director,  
Chief Operating Officer, and Secretary to  
the Board of Trustees), Mark Engstrom  
(Deputy Director, Collections and  
Research), Dianne Lister, LL.B. (President  
and CEO, ROM Governors)

## GET IN TOUCH

416.586.5660  
diannel@rom.on.ca  
rom.on.ca/support



## PROM: A NIGHT OF GRECO-ROMAN GLAMOUR

One thousand gladiators and goddesses rocked the cradle of civilization at the ROM for Ancient PROM on Saturday, April 6, 2013. Hosted by MTV's Aliya Jasmine Sovani and CP 24's Gurdeep Ahluwalia, the eighth annual Young Patrons' Circle (YPC) fundraising event was the most successful PROM yet. The event raised approximately \$100,000 net in support of the ROM's highest priorities, which include engaging exhibitions, galleries, and programs. YPC is a proud Exhibit Patron of *Mesopotamia*—the ROM's summer blockbuster exhibition.

PROM guests indulged in gourmet fare, enjoyed a live belly dance performance, and had the time of their past lives on the dance floor.

PROM was made possible thanks to the generosity of Platinum Sponsors Kinross and Moroccanoil; Gold Sponsors ACI, Canon, Henry's, and Presidential Gourmet; and Silver Sponsors Chair-man Mills and Porsche Design. Special thanks to Media Sponsors *EnRoute*, *Toronto Life*, CP24, MTV, and Shedoesthecity. The ROM Governors would also

like to recognize PROM Co-chairs Allison Brough and Koel Loyer and all other generous partners, sponsors, and volunteers.

To learn more about YPC, please contact Jessica Hall-Cummings at [jessicah@rom.on.ca](mailto:jessicah@rom.on.ca) or 416.586.8003. Visit [rom.on.ca/ypc](http://rom.on.ca/ypc) and follow YPC on Twitter @YPCROM.



**Above:** Suzanne Rogers at Ancient PROM.

**Left:** Guests enjoy a luxurious hand massage from Moroccanoil.

### 100 REASONS TO LOVE THE ROM

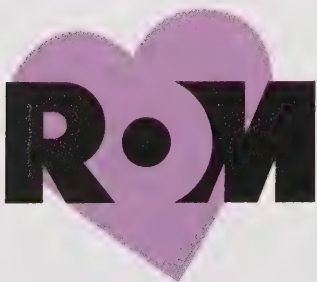
The ROM is celebrating a significant and exciting milestone in 2014—a century of building communities and bringing people and ideas together. In honour of the ROM's centennial, we hope you will take part in our special community fundraising campaign called Love the ROM.

Show your love for the ROM and celebrate this once-in-a-lifetime moment in the Museum's history by making a commemorative centennial gift in your name or in a loved one's name, and receive special recognition in our centennial year! No gift

is too small—we welcome one-time donations and monthly pledges.

Supporters who donate \$150 or more to the campaign will be recognized on the ROM website, and donors who give \$1,000 or more will be invited to share their unique ROM stories, memories or wishes to loved ones in the future, in a commemorative centennial book. The book will become a permanent part of the ROM collections for generations to come.

We hope you will support our campaign and show your love for the ROM! Call 416.586.5556 or donate at [rom.on.ca/lovetherom](http://rom.on.ca/lovetherom).







Peggy Lau in the ROM's Samuel European Galleries.

## THE CHANGING FACE OF PHILANTHROPY

At 26, Peggy Lau is the youngest member of the ROM's Currelly Society—a group of individuals who have promised future gifts to the Museum. A former intern with the ROM Governors office, Peggy chats easily about her love of art and culture and her decision to leave a legacy to the Museum.

"The ROM is a museum that tells stories—stories about the past, present, and future," says Peggy. "But a museum can't become great on its own, and it's often the stories of everyday people that help build such a prominent cultural institution like the ROM."

When she thought about her own future a couple of years ago, one thing was clear—she wanted to donate to the ROM. "You don't need to win the lottery or have millions in your bank account to set up a will," she says, adding that the process was affordable and much easier than she expected—"All it took was two meetings with a lawyer!"

Still, Peggy knows many of her peers delay making their estate plans until they have a house, a spouse, or kids. "Life is full of uncertainties," she says. "If done far in advance, legacy giving lets you dictate what you want while your head is clear, and you don't have to change your current lifestyle whatsoever. I'm grateful for the chance to reflect on my passions and to be able to do something so future generations can enjoy the ROM."

Although she grew up in the Greater Toronto Area, Peggy's first real visit to the ROM was to see the *Nature of Diamonds* exhibition in 2009. She holds a Post-Graduate Certificate in Fundraising & Volunteer Management from Humber College, has worked for prominent arts organizations including the Royal Conservatory of Music and the Canadian Opera Company, and has volunteered for more than 25 non-profits such as Business for the Arts, Tourism Toronto, and the Canadian Breast Cancer Foundation.

"As someone who used to work in fundraising, I have the advantage of understanding how incredibly helpful a legacy gift can be for any charity," says Peggy. "And legacy gifts can be made at any point in one's life."

## RSA INSURANCE PARTNERS WITH THE ROM TO PRESENT MESOPOTAMIA

RSA Insurance is partnering with the ROM to present *Mesopotamia*—the ROM's summer blockbuster exhibition. This stunning exhibition will showcase more than 170 priceless objects from the celebrated holdings of the British Museum, most of which have never been seen in Canada.

"As a global insurer with a proud heritage supporting progress, people, and businesses around the world for over 300 years, we're incredibly excited to be working alongside the ROM to bring these amazing artifacts to life and we are confident this exhibition will prove to be a fascinating adventure for all," says Rowan Saunders, president and CEO of RSA Insurance.

The ROM will host *Mesopotamia* in its premiere North American engagement from June 22, 2013, to January 5, 2014. This acclaimed exhibition will also feature artifacts from the ROM's own renowned collections and from the University of Chicago Oriental Institute Museum, University of Pennsylvania Museum of Archaeology and Anthropology (Penn Museum, Philadelphia), and Detroit Institute of Arts.

As one of the world's leading multinational quoted insurance groups, RSA Insurance has a corporate responsibility strategy that supports the environment, human rights, and communities. "RSA Insurance is proud to partner with the ROM to make the wonders of ancient Mesopotamia accessible to all in this one-of-a-kind exhibition for Canada and North America," says Saunders.





## FACT OR FICTION

OCTOBER 2, 2013

Join us for the ROM's signature fundraising event Fact or Fiction and enjoy a lively night out with your colleagues, family, and friends. Match wits with 30 ROM experts to determine the true nature or purpose of 15 mysterious objects and artifacts from the Museum's vaults. The game answers will be revealed and a grand prize awarded over a gourmet dinner with a ROM expert seated at every table. Kids are welcome and encouraged to outsmart the adults (suggested age of 10+).

Reserve your table or tickets today for this unique event in support of ROM research and educational programs. For more information, please visit [rom.on.ca/factorfiction](http://rom.on.ca/factorfiction) or contact Keiko Okutsu at 416.586.8064 or [keiko@rom.on.ca](mailto:keiko@rom.on.ca).



**Above:** Co-host Carol Off from CBC's *As It Happens* interviews a young guest.

**Left:** Taking a closer look at a mysterious object.

## RUN FOR THE ROM!

October 20, 2013

Join ROM curators, staff, and friends on October 20, 2013, for the Scotiabank Toronto Waterfront Marathon Group Charity Challenge! Run or walk with us in the 5-kilometre, half marathon, or full marathon and raise funds in support of the ROM's highest priorities.

There are many ROM teams you can join—want to help us discover a new species of dinosaur? Hit the road with the ROM Palaeobiology team or the

curatorial area of your choice! You can also pledge your support for one of our participants or make a donation directly to the ROM.

Special thanks to all those who joined us last year for the inaugural RUN for the ROM, which raised \$26,000! For more information on how to register, make a donation, or support a ROM runner, please call 416.586.8064 or visit [torontowaterfrontmarathon.com](http://torontowaterfrontmarathon.com).

# RUN FOR THE ROM



## KENNETH HARRIGAN AND FLAVIA REDELMEIER HONoured AT CHAIRS' RECEPTION

### DISTINGUISHED SERVICE AWARD RECIPIENTS

Hundreds of ROM supporters gathered at the Museum on May 8, 2013, for the Chairs' Reception, hosted by Won J. Kim, chairman of the ROM Board of Trustees and Robert E. Pierce, chairman of the ROM Board of Governors. The annual event celebrates philanthropy at the Museum, acknowledging donors, patrons, sponsors, and volunteers who generously contribute their financial support and considerable time to making the ROM an indispensable resource for building community.

This year, the Distinguished Service Award was presented to Kenneth W. Harrigan and Flavia C. Redelmeier for their outstanding contributions to the Museum.

"The ROM has been the love of my life," said Flavia. "I've enjoyed coming here for the past 75 years and I feel I have contributed to it." A former ROM employee, donor, patron, and Board member, Flavia first joined the ROM as an assistant in the Ethnology department in 1957. Soon after, she joined the Department of Museum Volunteers and went on to serve as its president and guide ROM trips in China, the Galápagos Islands, and Turkey. Flavia has been an active supporter of the Museum, giving her time and energy to numerous projects and committees.

In 2007, she and the late Ernest Redelmeier generously made a leadership gift to the Renaissance ROM Campaign in support of her passion for textiles and weaving. In recognition, the Museum proudly named the Flavia Redelmeier Exhibit in her honour in the Patricia Harris Gallery of Textiles & Costume.



Kenneth Harrigan and Flavia Redelmeier with Robert Pierce and Won Kim.



Chairs' Reception.

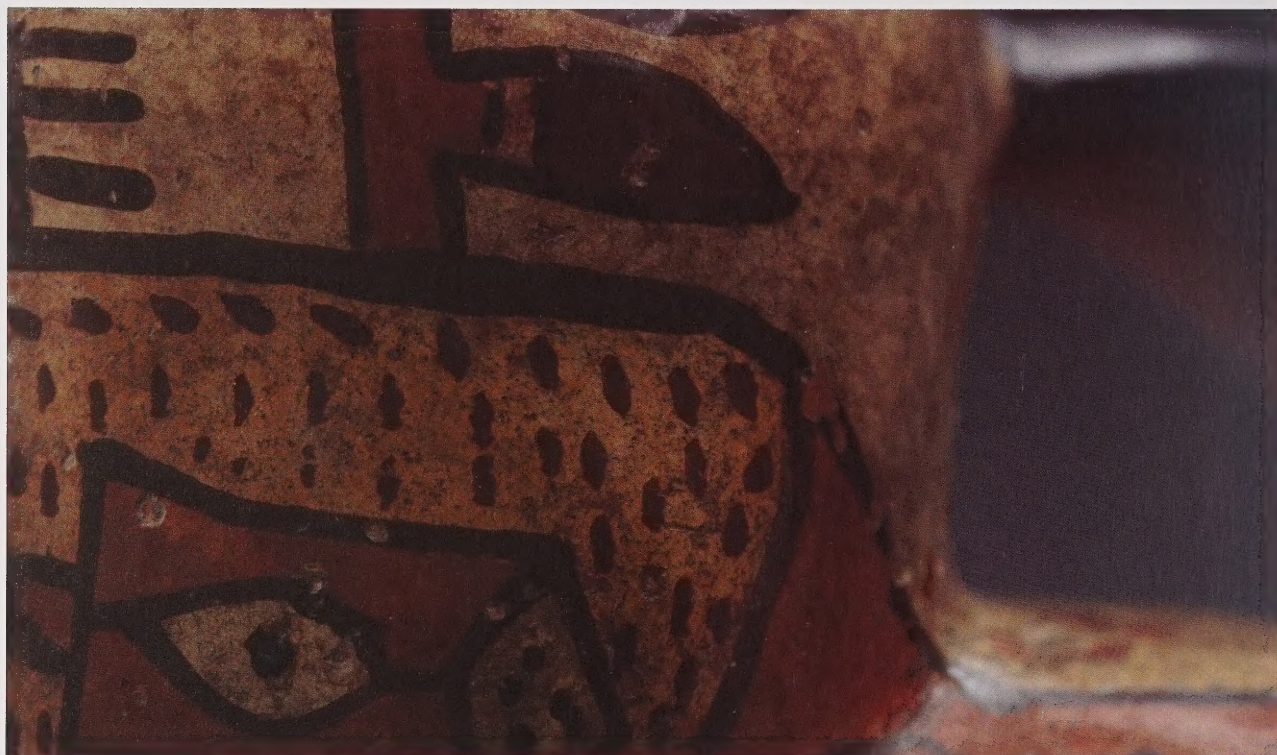
Ken Harrigan took on the dual responsibility of chairing the ROM Board of Trustees and serving as founding chair of the ROM Board of Governors in 1992. His leadership and vision was integral to the Museum at this critical time and his commitment and guidance set the course for the future growth and development of the ROM Governors, which is celebrating its 20th anniversary this year. Ken has served on numerous committees including the Renaissance ROM Campaign Cabinet and is currently a ROM Heritage governor. Together, he and his wife, Jean Harrigan, have been generous supporters of the Museum for more than 23 years and have been Royal Patrons' Circle (RPC) members since 1993.

The Distinguished Service Award is the highest honour the Museum can bestow on a volunteer and is reserved for those deserving individuals who have generously provided extraordinary and meritorious service to the ROM.



# Mysteries from the Vaults

What is it? You tell us... and you might be a winner!



[rom.on.ca/mysteries](http://rom.on.ca/mysteries)



**EVERY ISSUE** we will pull one extraordinary artifact hidden away in storage and challenge you to identify it. We will draw the name of one lucky entrant with a correct answer. They will receive a \$20 ROM Store gift certificate.

**LET US HELP.** We will be dropping hints along the way. Just "like" us on Facebook and follow our Twitter feed (@ROMtoronto) and watch for clues.

**ENTER AS OFTEN AS YOU'D LIKE.** Send your entries to [magazine@rom.on.ca](mailto:magazine@rom.on.ca) with the subject line "Mysteries."

**SEND US YOUR BEST GUESSES** about what it is, who made it, where it is from, and/or how old it is. Contest closes at noon, Toronto time, July 15, 2013. The winner will be announced August 1, 2013, on our website [rom.on.ca/mysteries](http://rom.on.ca/mysteries).





# INSURING PROGRESS. INSURING YOUR WORLD.

With our 300-year history as a leading property casualty insurer, RSA Insurance knows that invention and innovation drive progress—which is why we're proud to partner with the Royal Ontario Museum to bring you *Mesopotamia*, exploring 3,000 years of ancient civilization and its contribution to contemporary society.

It's that same spirit of innovation that allows us to continually provide you with the best protection for the things that matter most to you. Whether it's your home, auto, small business or multinational organization, you can trust RSA's proven financial stability, Hassle Free Claims® service and Global Network, spanning over 150 countries.

Let us insure your world. Speak with your broker or visit [rsabroker.ca](http://rsabroker.ca).



Proud Supporter of Brokers  
Displaying this Symbol

[rsabroker.ca](http://rsabroker.ca)

Personal Insurance | Commercial Insurance | Global Specialty Lines





*Christie's Proudly Announces  
the Opening of its New Location in Toronto*

CHRISTIE'S

**New Address**

151 Bloor St. West  
Suite 470  
Toronto, Ontario  
M4S 1P7, Canada

**Contact**

Brett Sherlock  
Senior Vice President, Managing Director  
Christie's Canada  
bsherlock@christies.com  
+1 416 960 2063  
+1 800 960 2063

[christies.com](http://christies.com)